
**Queensland
Art Gallery**

**Annual Report
1982—83**

Presented to Parliament

ISSN 0157—020X



FRONTISPIECE: Queensland Art Gallery, South Bank, South Brisbane.

Queensland Art Gallery

Queensland Cultural Centre
South Bank
South Brisbane
Telephone (07) 240 7333

The Honourable the Minister for Tourism, National Parks, Sport
and The Arts

My Dear Minister,
The Trustees of the Queensland Art Gallery have the honour to
forward their Annual Report for the year ended 30 June 1983.



Peter Botsman,
President of Trustees.

TRUSTEES

(at 30 June 1983)

Dr Peter Botsman—President
Mr Rod O'Loan, C.B.E.—Vice-President
Mr Allen Callaghan—Vice-President
Mr Neville Stitt—Treasurer
Mr Henry Bartlett, C.M.G., O.B.E.
Miss Pamela Bell
Mr Lawrence Daws
Professor Kenneth Goodwin
Sir Robert Mathers
Dr William Orford
Mr William Palmer
Mr John Rigby

Representation on Queensland Cultural Centre Trust—
Mr H. F. Bartlett, C.M.G., O.B.E.

STAFF

Directorate

| | |
|--------------------|-----------------------------|
| Director | Raoul Mellish |
| Assistant Director | Caroline Launitz-Schurer |
| Executive Officer | John Madden (by secondment) |

Administration

| | |
|----------------------------------|--------------------|
| Senior Administration Officer | (position vacant) |
| Secretary | Velimir Milinkovic |
| Administration Officer | Patrick Dunworth |
| Clerk (Accounts) | Warwick Thompson |
| Supervisor Stenographic Services | Julie Bond |
| Security Supervisor | Fred Scott |
| Information Officer | Julie Lloyd |
| Information Officer | Miriam Prystupa |

Curatorial

| | |
|---|-------------------|
| Senior Curator (British and Queensland Art) | Bettina MacAulay |
| Curator—Decorative Arts | Glenn Cooke |
| Curator—Australian Art | (position vacant) |
| Curator—European Art | (position vacant) |
| Curator—Prints and Drawings | (position vacant) |
| Assistant Curator—Australian Art | Deborah Edwards |
| Assistant Curator—Prints and Drawings | Susan Smith |
| Curatorial Assistant | Veronica Russell |

Registration

| | |
|----------------------|---------------|
| Registrar | Andrew Dudley |
| Curatorial Assistant | Rona Van Erp |

Conservation

| | |
|------------------------------|-------------------|
| Conservator | John Hook |
| Conservator (Works on Paper) | Judith Dunlop |
| Conservator (Works on Paper) | (position vacant) |

Exhibitions

| | |
|----------------------------|----------------|
| Senior Exhibitions Officer | Susan Abasa |
| Exhibitions Officer | Joseph Devilee |

Education

| | |
|--------------------------|-------------------|
| Senior Education Officer | (position vacant) |
| Education Officer | John Massy |
| Education Officer | Robyn Bondfield |
| Education Officer | Jane Rutkin |
| Education Officer | (position vacant) |

Extension Services

| | |
|----------------------------|---------------|
| Extension Services Officer | Noel Frankham |
|----------------------------|---------------|

Research and Publications

Research and Publications Officer Janet Hogan

Library

| | |
|---|--------------------|
| Librarian (made available by State Library) | Lyndall Carstensen |
|---|--------------------|

Promotions

| | |
|--------------------|---------------|
| Promotions Officer | Jane Whiteoak |
|--------------------|---------------|

Design

| | |
|----------|---------------|
| Designer | Michael James |
|----------|---------------|

Photography

| | |
|--------------|------------|
| Photographer | Ray Fulton |
|--------------|------------|

Workshop

| | |
|---------------------|-------------|
| Supervising Artisan | Paul Curson |
|---------------------|-------------|

Architecture and Design

| | |
|------------------|----------------|
| Honorary Curator | Peter Prystupa |
|------------------|----------------|

INTRODUCTION

In its first year of operation on Brisbane's South Bank, the Queensland Art Gallery has maintained a prominent profile in community activities. Indeed, for many, the Gallery represents not only a focal point for the Visual Arts in Queensland, but also an outlet for creative endeavour.

Over 850 000 people visited the Queensland Art Gallery in its opening year. In that time, the Gallery has played host to one of the most varied and exciting exhibition programmes ever seen in a single art museum anywhere in the world. During the year, thirteen international exhibitions from some of the world's most distinguished art collections were displayed in the Gallery's magnificent setting.

In reviewing the Gallery's operation, it is significant to recall the Premier's address at the official opening of the Gallery in June 1982, when he stressed that the new Gallery was for all Queenslanders. In keeping with this philosophy, the Queensland Art Gallery has re-affirmed its commitment to regional centres by continuing the practice of touring exhibitions throughout the State.

An increasingly important area of Queensland Art Gallery services is the public programme operated by the Education Section and supported by a team of Volunteer Guides. The programme is designed to heighten the understanding and enjoyment of the works of art on display. This year the Gallery launched the most comprehensive public programme ever offered by an Australian gallery. While the Gallery's programme incorporates some of the best services offered by overseas institutions, it is innovative in the directions being taken. Throughout the year the programme has offered a range of activities and services catering to the needs of an expanding community.

The exhibition programme this year offered a number of highlights. In September, the Gallery became the focal point for the Visual Arts component of Festival '82 held in conjunction with the Commonwealth Games. For the 175 714 local, interstate and overseas visitors who passed through the Gallery during the three week festival, the richly varied array of international exhibitions and displays of Australian art amply reflected the diversity and creative endeavour of the Commonwealth.

The first twelve months finished on a most auspicious note with the outstanding success achieved by the exhibition 'The Entombed Warriors: Terracotta Figures from Xian'. Presented by the Queensland Art Gallery over a four week period, the exhibition attracted 178 533 visitors. During this time, the Queensland Art Gallery established a new national record for a single day's attendance when 12 518 people visited the exhibition on Friday, 3 June 1983. The overwhelming success of the exhibition's Brisbane season was most pleasing to the organizing body, the International Cultural Corporation of Australia Limited, and to the sponsor, Mobil Oil Australia.

The Trustees of the Queensland Art Gallery look forward to seeing the Gallery continue to forge ahead both in artistic strength and in the development of programmes which have so successfully been established in this formative period.

STATE RECEPTION IN HONOUR OF HER MAJESTY QUEEN ELIZABETH II

The State Reception hosted by the Premier's Department on the evening of Friday, 8 October 1982, was held at the Queensland Art Gallery, Stage 1 of the Queensland Cultural Centre. A spectacular display of fireworks on the river heralded the arrival of the Royal Progress by barge at the Cultural Centre jetty.

The Royal Progress advanced to Level 5 of the Gallery where the Premier of Queensland, the Honourable Joh Bjelke-Petersen, officially welcomed Her Majesty and His Royal Highness the Duke of Edinburgh. After addressing the assembly of over 2000 invited guests, Her Majesty unveiled a recent Gallery acquisition, *Echuca landscape*, a painting by Australian artist, Fred Williams.

The Royal Party then proceeded on tour through the Gallery, where they met guests before adjourning to a private supper held in the Sculpture Gallery. Her Majesty and His Royal Highness departed from the Gallery at approximately 11.00 p.m.

BOARD OF TRUSTEES

On 21 May 1983, the Minister for Tourism, National Parks, Sport and The Arts, The Honourable J. A. Elliott, M.L.A., announced the appointment of eight new members to the Board of Trustees of the Queensland Art Gallery. Retiring Board members included the former President, the Honourable Mr Justice P.D. Connolly, C.B.E.; Vice-Presidents, Mr A. J. Stratigos, C.B.E., and Dr N. Behan, C.M.G., LL.B. (Hon.); and Messrs R. Hartland, R. Henderson, A. E. Guymer, I.S.O., and K. Siddell, O.A.M.; and Lady Trout.

The service rendered by all outgoing Trustees has been of inestimable value to the Gallery, particularly during the planning, building and eventual occupancy of the Gallery's new home at the Queensland Cultural Centre. The Gallery records its indebtedness to previous Board members for their dedication, ability and generosity.

THE COLLECTION

Continuing support through the Queensland Art Gallery Foundation has added significant works to the Collection.

Major acquisitions in 1982–83 have concentrated on sculpture. The imposing bronze *Monument* 1970, by Joan Miro (Spain b. 1893), was purchased at auction in New York with funds from the Queensland Art Gallery Foundation. It complements the Cubist influenced *Musical Instruments* 1925, bronze by Jacques Lipchitz (Lithuania/France/USA 1891–1973); *Unison* 1981–82, steel by Anthony Caro (UK/Eng. b. 1924); and *Pomona* 1939–43, terra-cotta by Marino Marini (Italy 1901–66); all of which were acquired by the Director during an overseas visit early in 1983. Also acquired as a result of this visit were the important painting by Fernand Leger, *Composition sur fond bleu* 1930 and the fragment of a larger work attributed to Lucas Cranach the Elder, *Three Apostles* c. 1515–20.

Two important late nineteenth century French sculptures were also acquired with funds from the Foundation. These works are *Spirit of the dance* by Jean Baptiste Carpeaux and *Wisdom supporting Liberty* by Jules Aime Dalou.

Of both Queensland and Australian interest was a further major gift by Lady Trout, in May 1983, of six paintings. Important bequests to the Gallery were four paintings from the estate of Errol Blair de Normanville Joyce, O.B.E., and the major portion of the estate of the late Mrs Lilian Pedersen.

Australian Art

Growth of the Australian Art collection has continued along diverse and well defined lines. The Gallery is guided by the aim of 'filling in' historical gaps in the Collection with significant works, and with acquiring works representative of contemporary trends.

Major acquisitions have included masterworks by Fred Williams and William Delafield Cook, which were acquired through the Queensland Art Gallery Foundation, and a major painting by Robert Juniper. Significant contemporary acquisitions included work by Denise Green and Fred Cress, and acquisitions from the Annual Trustees' Purchase Exhibition, including paintings by Jan Senbergs and Michael Shannon.

The sculpture *Jemmy Morrill and the brolgas*, by Lindsay Daen, was presented to the Gallery through the Queensland Art Gallery Foundation by Pioneer Sugar Mills Limited, thereby commemorating the centenary of the company's involvement in Queensland.

The Queensland Art Gallery's commitment to artists of this state was highlighted by the acquisition of work by Helen Lillecrapp, Davida Allen, Mike Nicholas, Oscar Fristrom and R. Godfrey Rivers.

Decorative Arts

Research for the exhibition 'L. J. Harvey & his School' has been the major focus of the year's activities. The response accorded to the project by individual collectors, former students and associates is most gratefully acknowledged.

The most significant acquisitions were the first examples of Australian colonial furniture to enter the Collection—a long case cedar clock made by Flavell Brothers in Sydney c. 1852–56 and a parlour setting made c. 1880s in a native Queensland timber—silky ash. The largest identified item of Queensland colonial silver, a pair of emu egg inkwells made by C. A. Brown of Brisbane, was acquired through the Queensland Art Gallery Foundation. It is also the first item of Queensland colonial silver to enter the Collection.

The bequest of Mrs Mable Florence Archer added notable items to the European collection. Significant additions to the European glass collection were made through the acquisitions of a Tiffany vase, a wheel cut Daum vase, a Loetz goose necked sprinkler and an Argy-Rousseau pate de verre box, and by a gift from Mrs Liliias Taylor of an Italian or Austrian enamelled glass vase. A fine

marquetry table by Louis Majorelle, recognised as the finest maker of Art Nouveau furniture, was acquired for the furniture collection.

A small group of acquisitions added significantly to the collection of British ceramics. These included a large Copeland and Garrett covered jar superbly decorated by C. F. Hurten, a Wedgwood-Wheildon tortoiseshell plate, a Wedgwood transfer printed plate, a Dunderdale black basalt teapot, and a Keith Murray vase from the 1930s.

Additional items were acquired for the A.C.I. Glass Fund (through the Queensland Art Gallery Foundation). The collection of contemporary Australian ceramics has also been strengthened.

Prints and Drawings

Additions to the Prints and Drawings collection have been varied, ranging from nineteenth century Japanese prints to contemporary Australian works on paper.

The collection of late nineteenth and early twentieth century European prints was augmented by a lithograph by Jules Cheret, two etchings by Augustus John and seven lithographs by Charles Conder. Contemporary works included prints by Clare Romano; a drawing by Mario Prassino and a drawing by Hugo Claus (given by Mr Oscar Edwards); and a mezzotint by Mario Avati (given by the Queensland Art Gallery Society).

The Japanese print collection was considerably extended with prints by Chikanobu and with gifts from the Queensland Art Gallery Society and from Mrs Verlie Just, of individual prints and a complete volume from the *Hokusai Manga*, by Katsushika Hokusai. Other acquisitions of special interest, which trace some steps in the classic Ukiyo-e technique of making colour woodcuts, were a key block impression by Shigehiro, given by Mrs Verlie Just, and a carved wooden key block by Chikanobu.

Photography was a new area of collecting this year. Acquisitions included two prints by the American fashion and portrait photographer, Horst P. Horst, and prints by an Australian photographer, Philip Quirk. The chief collecting emphasis, however, was on Queensland photography. Queensland photographers Herbert Chargois and Les McKay gave groups of their prints from the 1930s and 1940s respectively, and Dr J. H. Simmonds added to a previous gift with a large group of transparencies by Rose Simmonds and a portfolio of facsimile photographs by Dr Julian Smith. Other gifts of Queensland photographs before 1945 were prints by J. H. Foster and James Murray, given by Mrs B. Blaney; prints by, and competition medallions awarded to, William Robson, given by Mrs B. Speed; and prints by Stan Berriman and Verdun Gadsby, given by Mrs V. E. Tremble. Another significant Queensland photographic acquisition for the year was a group of prints by Glen O'Malley from the series *Four and a half months in the North* 1978.

Notable Australian works were added to the Collection. These included a monotype by Rupert Bunny, two aquatints by Sydney Long, bequeathed by Mabel Dorothy Archer, and prints by Lionel Lindsay and Kathleen Shillam, given by Cecilia McNally. Significant contemporary works acquired included a suite of etchings by Nicholas Nedelkopolous; an etching *Echuca landscape* 1961, by Fred Williams, given by Mrs Lyn Williams; a portfolio of Fred Williams's lithographs; and a cast paper work by Ruth Faerber.

Four exhibitions from the Collection were presented: 'British and European Etchings and Lithographs', 'Australian Relief Prints', 'The Australian Landscape', and 'The Stencilled Image: Australian and International Serigraphs'.

The Brouckxou Collection of African Art

Arrangements were made during the year for the Gallery to receive, on extended loan, the Louis Brouckxou Collection of African Art. The Collection includes items of jewellery, metalwork,

weapons, pottery and woodcarving, from many regions of Africa. The Trustees acknowledge with gratitude that this Collection has been made available through the generosity of Mr Allen Christensen and the Christensen Fund.

Architecture and Design

The Queensland Art Gallery is the first State Art Gallery in Australia to establish a collection of Architecture and Design—a component common to many prominent American and European art galleries.

Mr Peter Prystupa was appointed to the position of Honorary Curator of Architecture and Design, in 1982. Liaison has been established by the Honorary Curator with the Royal Australian Institute of Architects—Queensland Chapter, the Schools of Architecture within the University of Queensland and the Queensland Institute of Technology, private architectural firms and government departments, in order to secure architectural material of both contemporary and historical importance and to establish working relationships with these bodies. Progress has already been made, with drawings, photographs, and documents related to early Brisbane buildings having been secured and work commencing on the selection of suitable architectural material from the Department of Works.

This year, for the first time, the Royal Australian Institute of Architects—Queensland Chapter presented their Annual Awards for Meritorious Architecture at the Queensland Art Gallery and an exhibition of entries was held there in association with the Awards presentation. It is anticipated that future Awards exhibitions will be held at the Gallery.

Curatorial research

'L. J. Harvey and his School' was the major research commitment during the year.

Detailed surveys of the Gallery's holdings of paintings, sculpture and watercolours in the areas of British and Queensland art are under way.

Curatorial contributions to outside publications included the following:—

COOKE, GLENN R. 'Should curators collect? Some considerations for a code of ethics'. *Curator* 25, 3, 1982, pp. 161–72.

COOKE, GLENN R. 'Sculpture, crafts and decorative arts in the Australian collection'. *Art and Australia* 20, 4, June 1983, pp. 531–66.

EDWARDS, DEBORAH. 'Australian painting'. *Art and Australia* 20, 4, June 1983, pp. 516–25.

LAUNITZ-SCHURER, CAROLINE. 'British art'. *Art and Australia* 20, 4, June 1983, pp. 506–14.

SMITH, SUSAN. 'Prints, drawings and photography'. *Art and Australia* 20, 4, June 1983, pp. 525–30.

PRYSTUPA, PETER. 'Interior architecture of the Queensland Art Gallery'. *Art and Australia* 20, 4, June 1983, pp. 484–7.

Interstate news (Queensland) was provided for *Photofile* Winter 1983, by the Assistant Curator (Prints and Drawings).

ACQUISITIONS

Purchased through The Queensland Art Gallery Foundation

C. A. Brown (— Aust./QLD)

Pair of inkwells c. 1880s Acc.DA911.1.-2

Silver engraved and mounted with emu eggs, the lids cast with figures of an emu and a kangaroo. Mounted on turned wood stands

inscr.: stamped above base edge: C. A. BROWN/BRISBANE

Kangaroo: 31.8 x 17.4 x 13.4 cm (complete)

Emu: 30.5 x 17.4 x 13.4 cm (complete)

Jean Baptiste Carpeaux (1827–75 France)

Spirit of the dance c. 1898* Acc.SC1848

Bronze, brown patina; * cast c.1898

inscr.: top of base: Carpeaux

incised around base: a Monsieur EDMOND BESSE/President DU TRIBUNAL DE COMMERCE/1895 a 1898/SES COLLEGUES ET AMIS/MM. E. D. GLOTIN G. BASSIE G. ADET M. L'ANNEUUC-SANSON G. LAGARDE A. DENIS F. BALARESQUE J. WINTER D. BEGOUEN J. FORSANS P. MAUREZ
back stamped: PROPRIETE/CARPEAUX (and eagle cachet)
83 x 28 x 33 cm

William Delafield Cook (1936– Aust./VIC)

A haystack 1982 Acc.PT1847

Synthetic polymer paint on canvas

inscr.: l.r.: W. Delafield Cook 82

183 x 305 cm

Lindsay Daen (1923– Aust./NSW/USA)

Jemmy Morrill and the brolgas c. 1980–83 Acc.SC1983.32a-c

Bronze

inscr.: stamped centre back base: (illeg.) OBINA

274.3 x 417.6 x 92 cm (approx.)

Gift of Pioneer Sugar Mills Ltd

Jules Aime Dalou (1838–1902 France)

Wisdom supporting Liberty 1889 Acc.SC1849

Bronze with brown patina

inscr.: cast above base: DALOU/1889; CIRE PURDUE AUEPRAN A. A.

Hebrard in chachet; A9; inside rectangle

60 x 26.5 x 27.5 cm

Peter Goss (1943– Aust./QLD)

Vase 1982 Acc.DA0898

Hot blown pink and gold glass

inscr.: engraved beneath base: PSG No. 169/PETER GOSS 82

17 x 14.5 cm (diam)

With funds from A.C.I. Glass Pty Ltd

Stan Melis (1947– Czech./Aust./SA)

Sea form 1982 Acc.DA0907

Hot blown, clear and blue glass with iridescent patches

inscr.: unsigned

12 x 22 x 19 cm

With funds from A.C.I. Glass Pty Ltd

Joan Miro (1893– Spain)

Monument 1970 4/4 Acc.SC1983.068.a-b

Bronze with black patina

inscr.: l.r.: Miro 4/4

inscr. l.l.: FONDERIA BONVINCINI/VERONA/ITALY

289.5 x 103 cm (incl. base)

Fred Williams (1927–82 Aust./VIC)

Echuca landscape 1961 Acc.PT1846

Oil on composition board (masonite)

inscr.: l.l.: Fred Williams

122 x 143 cm

Gifts and Bequests

From the Mabel Dorothy Archer Estate

Jean Antoine Aubert (1882–83 France)

Untitled (seated woman) Acc.DA1983.043.9

Bronze

inscr.: impressed on edge of chair: Aubert; impressed on page of book: Etude/de moeurs

28.5 x 27 x 20.5 cm

Coalbrookdale (Style) (— UK/ENG)

Three piece garniture c. 1840s Acc.DA1983.043.3.1.-3

Porcelain (bone china), swelling body with flared lip, double scroll handles, modelled on both sides with a bouquet of flowers painted in polychrome overglaze enamels. Gilt details

inscr.: unsigned

1. 26 x 11.5 x 13 cm

2. 23 x 11 x 12.5 cm

3. 23 x 11 x 12.5 cm

Doccia (c. 1735– Italy)

Cabaret service c. 1850–1900 Acc.DA1983.043.5.1.-5

Porcelain (hardpaste) scrolled handle and cupid finials. The bodies moulded and elaborately painted in polychrome overglaze colours with mythological Richey gilt

inscr.: printed beneath base of each: N (surmounted by a crown)

1. 18.5 x 14.5 x 8 cm (complete)

2. 14 x 10.5 x 8 cm

3. 10 x 11 x 9 cm (complete)

4. 13.5 x 10.5 x 10.5 cm (complete)

5. 13.5 x 10.5 x 10.5 cm (complete)

Flavelle Bros (1846– Aust./NSW)

Long case clock c. 1852–56 Acc.DA1983.043.1

Cedar, constructed with glass panel framing the pendulum and flame cedar panel inset on base

inscr.: on face of clock: Flavelle Bros. Sydney

200.2 x 54 x 28 cm

Sydney Long (1871–1955 Aust./NSW/UK/ENG)

The Spirit of the Plains c. 1918 Acc.PD1983.043.10

Etching, aquatint on cream laid paper

inscr.: below comp: l.r.: Sidney Long; in pencil

19.5 x 37 cm (sheet, sight);

17.5 x 35.2 cm (plate)

Sydney Long (1871–1955 Aust./NSW/UK/ENG)

Pan c. 1916 Acc.PD1983.043.11

Etching, aquatint on cream wove paper

inscr.: below comp: l.l.: 27/30 Sydney Long; in pencil

30 x 43 cm (sheet, sight);

27.8 x 41.5 cm (plate)

Meissen (— Germany)

Monkey musicians (5) (conductor and violin and trumpet, flute

and cello player) c. 1850–1900 Acc.DA1983.043.6.1.-5

Porcelain (hard paste) slip cast from the eighteenth century models and decorated in polychrome overglaze enamels with gilt details

inscr.: printed beneath base: (crossed swords)

a. 16.5 x 9.5 x 10 cm

b. 15.5 x 6.5 x 10.5 cm

c. 15 x 7.5 x 10 cm

d. 15 x 7 x 6.5 cm

e. 17 x 9 x 8.5 cm

Moore Bros (1872–1905 UK/ENG)

Lamp base c. 1872–1905 Acc.DA1983.043.7

Porcelain (parian) the oil container supported by an openwork rustic base which is flanked by cupids and applied flowering cacti. Green and cream overglaze colours with gilt

inscr.: Printed beneath base: MOORE (above globe)

41 x 31 x 19.5 cm

Unknown (— UK/ENG)

Pair of vases c. 1840s Acc.DA1983.043.4.1.-2

Porcelain (bone china), flask shaped vase with dragon handles, printed in red and hand painted in overglaze polychrome colours. Gilt details

inscr.: unsigned

1. 24.5 x 12 x 7.5 cm

2. 24.5 x 12 x 7.5 cm

Unknown (— UK)

Tapestry panels c. 1700–50 Acc.DA1983.043.8.1.-2

Wool tapestry, circular figurative panels with flowers in the corners

inscr.: unsigned

1. 52 x 52 cm (sight)

2. 51.5 x 48 cm (sight)

Unknown (– Aust./QLD(?))

Parlour setting (settee, grandfather and grandmother chairs and another chair) c. 1880s–1890s Acc.DA1983.043.2.1-.4

Silky ash carved and assembled. Upholstered in green damask

inscr.: unsigned

1. 90 x 162 x 80 cm

2. 100 x 74 x 76 cm

3. 92 x 60 x 66 cm

4. 95 x 71 x 84 cm

From Ms Veda Arrowsmith

Veda Arrowsmith (1922– Aust./QLD)

Mountain mood I 1980 Acc.PD1596

Colour serigraph on wove paper with watermark

inscr.: below comp: l.l.: 1/16 Mountain Mood I.; l.r.: Veda

Arrowsmith 1980; in pencil

57.3 x 77.4 cm (sheet)

41.7 x 63 cm (comp)

From Mrs Bertha Blaney

J. H. Foster (– Aust./QLD)

Untitled (creek with trees) c. 1930s Acc.PH1983.019.3

Gelatin silver print

inscr.:

18.5 x 30 cm (comp)

James Murray (– Aust./QLD)

Untitled (landscape with a tree and a house) c. 1930s

Acc.PH1983.019.1

Gelatin silver print

inscr.:

31.8 x 26.3 cm

James Murray (– Aust./QLD)

Moonrise c. 1930s Acc.PH1983.019.2

Gelatin silver print

inscr.:

21.1 x 16.4 cm (comp)

From Mrs Robert Campbell

Robert Campbell (1902–72 UK/Scot./Aust./QLD/SA)

Noosa River from the National Park Lookout c. 1950–55

Acc.WC1860

Watercolour on wove paper

inscr.:

22.7 x 45.3 cm

From Mr Herbert Chargois

Herbert Chargois (1897– Aust./QLD/NSW)

Cairns Inlet from the wharf c. 1930s Acc. PH1983.021.1

Bromoil print

inscr.:

23.4 x 28.3 cm (comp)

Herbert Chargois (1897– Aust./QLD/NSW)

A derelict in Brisbane c. 1930s Acc.PH1983.021.2

Bromoil print

inscr.:

23.7 x 28.8 cm (comp)

Herbert Chargois (1897– Aust./QLD/NSW)

Luggers in Smith's Creek, Cairns c. 1930s Acc.PH1983.021.3

Bromoil print

inscr.:

23.7 x 28.7 cm (comp)

Herbert Chargois (1897– Aust./QLD/NSW)

Luggers in Smith's Creek, Cairns (wide view) c. 1930s

Acc.PH1983.021.4

Bromoil print

inscr.:

29 x 24.2 cm (comp)

Herbert Chargois (1897– Aust./QLD/NSW)

Sunshine through the haze c. 1930s Acc.PH1983.021.5

Bromoil print

inscr.:

27.8 x 23.3 cm (comp)

Herbert Chargois (1897– Aust./QLD/NSW)

Seymour, Australian Aborigine c. 1930s Acc.PH1983.021.6

Bromoil print

inscr.:

29.8 x 23.3 cm (comp)

From Ms Anna Cohn

Anna Cohn (1947– Aust./NSW)

Narcissus I c. 1982 Acc.SC1848A

Chromium plated steel pipes, acrylic balls

inscr.:

92 x 80 x 40 cm

From Miss Jane Corbould

Edward Henry Corbould (1815–1905 UK/ENG)

Elizabeth leading the London apprentices to Tilbury Fort to

intercept the Spaniards c. 1885 Acc.AD1983.064.1

Watercolour over pencil and brown ink on wove paper mounted on linen

inscr.: l.r.: Edward Henry Corbould delt/Designed for sculpture

for Blackfriars Bridge.; l.c. inscr. within composition: ELIZABETH

71 x 114 cm (sheet)

Edward Henry Corbould (1815–1905 UK/ENG)

Boadicea calling on the Gods of Prydian to help her against the

Romans c. 1885 Acc.AD1983.064.2

Watercolour over pencil and brown ink on wove paper mounted on linen

inscr.: l.r.: Edward Henry Corbould/ Designed for Sculptures to

be placed on Blackfriars Bridge; in black ink; l.c. inscr. within

composition: BOADICEA

71 x 114 cm (sheet)

Edward Henry Corbould (1815–1905 UK/ENG)

Richard II meeting the Kentish insurrectionists in Smithfield, when

their leader, Wat Tyler, was slain c. 1885 Acc.AD1983.064.3

Watercolour over pencil and brown ink on wove paper mounted on linen

inscr.: l.r.: Edward Henry Corbould delt/ Designed for Sculptures

for Blackfriars Bridge; in black ink

l.c. inscr. within composition: HENRY II

71 x 114 cm (sheet)

Edward Henry Corbould (1815–1905 UK/ENG)

Henry V, after the battle of Agincourt, attended by the Lord

Mayor c. 1885 Acc.AD1983.064.4

Watercolour over pencil and brown ink on wove paper mounted on linen

inscr.: l.r.: Edward Henry Courbould/ Designed for Sculpture for

Blackfriars Bridge, London

l.c. within composition: HENRY.5.R

71 x 114 cm (sheet)

inscr.: l.r.: Edward Henry Courbould/ Designed for Sculpture for

Blackfriars Bridge, London

l.c. within composition: HENRY.5.R

71 x 114 cm (sheet)

From Mr John Dowie

John Dowie (1915– Aust./SA)

Untitled (seated female nude putting on a stocking) c. 1976–79

Acc.PD1612

Pencil on wove paper

inscr.: l.r.: DOWIE; in pencil

55.8 x 38.2 cm (sheet)

40.5 x 19.5 cm (comp)

John Dowie (1915– Aust./SA)

Untitled (standing female nude) c. 1978–79 Acc.PD1613

Pencil on wove paper

inscr.: l.r.: DOWIE; in pencil

55.8 x 38.2 cm (sheet)

From Jutta Feddersen

Jutta Feddersen (1931– Germany/Aust./NSW)

Sculpture: Progression 52 1981 Acc.DA0899

Watersnake skin, rabbit fur, cord and lintentape

inscr.: verso: "PROGRESSION 52"/JAN, 1981/JUTTA FEDDERSEN

71 x 13.7 cm

From the Estate of Errol Blair de Normanville Joyce, O.B.E.

Henri Bastin (1896–1979 Aust./SA)
West of Bourke Acc.PT1983.065.4
Oil and watercolour on composition board
inscr.: l.r. cnr.: HENRI BASTIN
54.5 x 73 cm

Ray Croke (1922– Aust./VIC/NSW/QLD)
Woman on the beach c. 1962–63 Acc.PT1983.065.1
Oil on canvas
inscr.: l.l. cnr.: R. CROOKE; in oil
75 x 60 cm

Jon Molvig (1923–70 Aust./NSW/QLD)
The cattle grid 1958 Acc.PT1983.065.2
Oil on composition board
inscr.: u.l. cnr.: Molvig 58; incised
45.8 x 59 cm

Jon Molvig (1923–70) Aust./NSW/QLD)
Ballad of the native stockman 1959 Acc.PT1983.065.3
Oil on composition board
inscr.: u.l. cnr.: Molvig 59; in red oil
147.3 x 101.6 cm

From Mrs Verlie Just

Katsushika Hokusai (1760–1849 Japan)
Hokusai Manga 1819
(vol. 10, 1819 of the illustrated book, vols 1–15, published by Eirakuya Toshiro, Nagoya and others in Nagoya and Edo, 1814–78) Acc.PD1605
Book, containing colour woodcuts on laid Oriental paper
inscr.:
book: 22.7 x 15.7 cm

Shigehiro (active c. 1865–78 Japan)
Untitled (courtesan in the foreground of a market scene)
c. 1860s Acc.PD1983.025
Woodcut on thin cream laid Oriental paper
inscr.: u.l.: (title); c.r., l.l., l.r.: (artist's name; publisher's seal)
39.8 x 27.8 cm (sheet);
34.5 x 24.2 cm (block)

From Mr J. F. V. Malcher

Unknown (– Persia)
Persian rug (Shirvan type) c. 1890s Acc.DA0905
Wool warp and weft
inscr.: unsigned
168.5 x 138 cm

From Mr Les Mackay

Les McKay (1911– Aust./QLD)
Dainty Bess c. 1940 Acc.PH1983.022.7
Chloro-bromide print
inscr.: below comp.: l.l.: Dainty Bess; l.r.: L. MCKAY; in ink
29.8 x 24.7 cm (comp)

Les McKay (1911– Aust./QLD)
Sunlit gums c. 1940 Acc.PH1983.022.9
Chloro-bromide print
inscr.:
36.7 x 23.8 (comp)

Les McKay (1911– Aust./QLD)
Evening sees it done c. 1940 Acc.PH1983.022.10
Chloro-bromide print
inscr.: below comp.: l.l.: Evening sees it done; l.r.: L. MCKAY; in ink
25.8 x 30.1 cm (comp)

Les McKay (1911– Aust./QLD)
Day's end c. 1940 Acc.PH1983.022.11
Chloro-bromide print
inscr.: below comp.: l.l.: Day's End; l.r.: L. MCKAY; in pencil
19.9 x 24.9 cm (comp)

Les McKay (1911– Aust./QLD)
Untitled (man ploughing) c. 1940 Acc.PH1983.022.3
Gelatin silver print
inscr.:
16 x 19.2 cm (comp)

Les McKay (1911– Aust./QLD)
Distant fields c. 1940 Acc.PH1983.022.1
Gelatin silver print
inscr.: below comp.: l.l.: Distant fields; l.r.: L. MCKAY; in ink
36.5 x 29.0 cm (comp)

Les McKay (1911– Aust./QLD)
Anticipation 1938 Acc.PH1983.022.2
Chloro-bromide print
inscr.:
30.2 x 25.2 cm (comp)

Les McKay (1911– Aust./QLD)
Untitled (landscape) c. 1930s Acc.PH1983.022.3
Chloro-bromide print
inscr.:
15.0 x 20.1 cm (comp)

Les McKay (1911– Aust./QLD)
Untitled (landscape) c. 1940 Acc.PH1983.022.4
Gelatin silver print
inscr.:
19 x 21.5 cm (comp)

Les McKay (1911– Aust./QLD)
A track winds by c. 1930s Acc.PH1983.022.5
Chloro-bromide print
inscr.:
22.5 x 20.3 cm (comp)

Les McKay (1911– Aust./QLD)
Untitled (eucalypt trees) c. 1940 Acc.PH1983.022.6
Chloro-bromide print
inscr.:
29.2 x 21.6 cm (comp)

From Mr Victor Pasmore

Victor Pasmore (1908– UK/ENG/MALTA)
Apollo 15: ascending development 1970 Acc.PT1983.70
Oil on canvas
inscr.:
910 x 213 cm

From the Alan Queale Estate through Jessica Anderson and Joan Finucane

Andor Meszaros (1900–72)
15 medallions c. 1960s Acc.DA0916.1-.15
Cast medallions depicting "Stations of the Cross"
inscr.: (various)
6.5 cm (diam) (each)

Various Artists

A collection of 94 bookplates by various artists Acc.PD1618

From Harold and Agnes Richardson

Castle Harris (1893–1967 Aust./NSW)
Oval dish c. 1930s Acc.DA1983.063
Earthenware with crimped edges and applied flannel flowers at each end. Exterior glazed blue and interior red, green and celeдон
inscr.: incised beneath base: Castle Harris
5 x 28.2 x 19.5 cm

From Dr J. H. Simmonds

Rose Simmonds (1877–1960 Aust./QLD)
A collection of 69 black and white and colour screen-film (Dufay colour process) transparencies c. 1938 Acc.PH0059xx
5.7 x 5.5 cm (comp) (each approx.)

Julian Smith (1873–1947 UK/Aust./VIC)
Fifty masterpieces of photography by Dr Julian Smith; containing some of the last and finest works of this internationally famous master. Fitzroy, Vic., McLaren & Co., 1949 Acc.PH0060xx
Portfolio, containing 6 pages, 50 photomechanical reproductions
portfolio: 44.7 x 36.3 cm;
each plate: 35.3 x 27.8 cm

Dr Bruce Sinclair

Henrietta Jane Sinclair (1868–1953 Aust./NSW/QLD)
Vase on stand 1932 Acc.DA1983.044

Earthenware, hand built oviform with four legs and platform base. Holes pierced around neck, carved and with brown glaze
inscr.: incised beneath base: H.S. (in monogram)/NSW/1932
21 x 14.5 cm (diam.)

From Mrs B. Speed

William Robson (1877–1932 Aust./QLD)
5 medallions. Queensland Camera Club, Kodak Competition 1925 and 1928, A Grade Medallion; British Empire Exhibition 1925, Bronze Medallion; Fourth International Photographic Salon Japan 1930, Silver Medallion; All Australian Exhibition 1930, South Australia, Bronze Medallion. Acc.PH1983.018.4.1-5
Bronze and silver medallions

William Robson (1877–1932 Aust./QLD)

Peace c. 1930 Acc.PH1983.018.1

Bromoil print

inscr.: on mount: below comp: I.I.: PEACE; in pencil
23.4 x 30.4 cm (comp)

William Robson (1877–1932 Aust./QLD)

Tall trees—little house c. 1930 Acc.PH1983.018.2

Bromoil print

inscr.: on mount: below comp: I.I.: "TALL TREES—LITTLE HOUSE";
I.r.: W. ROBSON; in pencil
23 x 28.2 cm (comp)

William Robson (1877–1932 Aust./QLD)

Untitled (farm shed with a massed creeper) c. 1930
Acc.PH1983.018.3

Bromoil print

22.9 x 29 cm (comp)

From Mrs V. E. Tremble

Stan Berriman (1898–1953 Aust./QLD)

Untitled (woman in a mantilla) c. 1940 Acc.PH1983.020.1

Gelatin silver print

30.1 x 26.3 cm (comp)

Stan Berriman (1898–1953 Aust./QLD)

Mustering c. 1943 Acc.PH1983.020.2

Gelatin silver print

inscr.: below comp: I.I.: Mustering; in pencil
14.5 x 23.8 cm (comp)

Stan Berriman (1898–1953 Aust./QLD)

The plasterer (self portrait) c. 1938 Acc.PH1983.020.3

Gelatin silver print

inscr.: below comp: I.I.: The plasterer, in pencil
23.9 x 19.2 cm (comp)

Stan Berriman (1898–1953 Aust./QLD)

Rosalie Plains c. 1940 Acc.PH1983.020.4

Gelatin silver print

inscr.: below comp: I.I.: Rosalie Plains; in pencil
14.2 x 22.2 cm (comp)

Verdun Gadsby (— Aust./QLD.)

Untitled (portrait montage of Stan Berriman) c. 1940s
Acc.PH1983.020.05

Gelatin silver print

inscr.: below comp: I.r.: VERDUN GADSBY; in pencil
20.3 x 14.4 cm (comp)

From Mr Alan Watt

Alan Watt (1941– — Aust./ACT)

Cloud Series II 1981 Acc.DA0901

Earthenware, low fired talc earthenware cloud and base with
incised acrylic panel

inscr.: unsigned
62.5 x 44 x 34.5 cm

From Mrs Lyn Williams

Fred Williams (1927–82 Aust./VIC)

Echuca landscape 1961 Acc.PD1611

Drypoint, engraving and aquatint on wove paper

inscr.: below comp: I.I.: 14.30/2; I.r.: Fred Williams; in pencil
22.2 x 24.8 cm (sheet);
15.8 x 19 cm (plate)

Gifts to the 'L. J. Harvey and his School' exhibition

From Mr Rubery Bennett

L. J. Harvey (1871–1949 Aust./QLD)

Critique Acc.DA1983.046.7

Plaster, cast from modelled original, painted bronze with wooden
base

inscr.: recto: CRITIQUE

23.2 x 12.3 x 10.5 cm (with base)

L. J. Harvey (1871–1949 Aust./QLD)

Untitled (baby's head) 1935 Acc.DA1983.046.3

Stoneware, darra pipe clay modelled and salt glazed with wooden
base

inscr.: verso: L. J. HARVEY 1935/(illegible writing)

28 x 10 x 12 cm (with base)

L. J. Harvey (1871–1949 Aust./QLD)

Untitled (Aboriginal head) Acc.DA1983.046.1

Earthenware modelled and glazed black/bronze on wooden base

inscr.: on back edge: L. J. HARVEY

26.8 x 18.8 x 12 cm (with base)

L. J. Harvey (1871–1949 Aust./QLD)

Untitled (Francis Drake) Acc.DA1983.046.2

Beech carved

inscr.: back of collar: L. J. HARVEY

26.4 x 16 x 16.5 cm

L. J. Harvey (1871–1949 Aust./QLD)

Untitled (female profile) 1940 Acc.DA1983.046.4

Beech carved bas relief

inscr.: I.r. cnr.: L. J. HARVEY 40

39 x 19.8 x 3 cm

L. J. Harvey (1871–1949 Aust./QLD)

Untitled (woman's head) 1922 Acc.DA1983.046.5

Plaster, cast from modelled original, with bronze paint and
wooden base

inscr.: on back: L. J. HARVEY / 1922 Q

20.6 x 11 x 10.9 cm (with base)

L. J. Harvey (1871–1949 Aust./QLD)

Untitled (seated nymph) c. 1930s Acc.DA1983.046.6

Plaster, bas relief with bronze paint. Framed

inscr.: unsigned

19.6 x 16.7 x 1 cm (framed)

From Mrs Ruth E. Blom

Mary A. MacDonald (1868–1955 Aust./QLD)

Low vase with handles 1928 Acc.DA1983.045.2

Earthenware, slab and hand built and set on applied feet with two
handles, carved on two sides with a design of fruit. Glazed brown
with blue

inscr.: incised beneath base: M.AM (in monogram) 1928/9
9.5 x 29.5 x 24.5 cm

Henrietta Jane Sinclair (1868–1953 Aust./NSW/QLD)

Lyrebird vase 1934 Acc.DA1983.045.1

Earthenware, slab and hand built in the shape of a lyre with rust
red glaze and painted on two sides with lyrebirds in bushland
settings in polychrome underglaze

inscr.: incised beneath base: H.S. (in monogram)/NSW/1934
22.8 x 16.5 x 10.8 cm

From Miss J. Challands

L. J. Harvey (1871–1949 Aust./QLD)

Beatrice 1925 Acc.DA1983.016

Southern beech, inset, carved and stained

inscr.: carved beneath comp: Beatrice

verso: incised u.c.: L. J. HARVEY / 1925

31.2 x 21.4 cm

From Miss Beryl Davis

Beryl Davis (— Aust./QLD)

Tea-set (teapot, teapot stand, sugar bowl, milk jug) 1936
Acc.DA1983.017.1-4

Earthenware, hand built and carved. Glazed in brown and colours.
inscr.: incised beneath base of each: BD (in monogram)/Q1936
11 x 20.5 x 11.5 cm
10 x 15 x 9.5 cm
6.5 x 11.5 x 7.5 cm

From Miss J. F. Dunbar

Frances Dunbar (1899– Aust./QLD)

Tobacco jar 1926 Acc.DA0932

Earthenware, slab built with impressed design, and glazed light blue and green

inscr.: incised beneath base: FD (in monogram)/1926

13.5 x 8.5 x 8.5 cm

Frances Dunbar (1899– Aust./QLD)

Spinning chair 1947 Acc.DA930

Silver ash (from Springbrook) carved with a design of stylised

Renaissance inspired fish, assembled and stained

inscr.: carved in chair back: JFD (in monogram)/1947

114 x 34.2 x 42.5 cm

Frances Dunbar (1899– Aust./QLD)

Gum leaf book-ends c. 1935–40 Acc.DA0931

Beech carved with gum leaves and nuts fixed to sheet brass base

inscr.: carved inside face one: C.ML

19.5 x 13 x 6 cm (each) (not including brass base)

Frances Dunbar (1899– Aust./QLD)

Cylindrical vase 1926 Acc.DA0933

Earthenware, hand built with carved decoration, glazed purple/blue

inscr.: incised beneath base: F.D. (in monogram)/1926

10.5 x 10.3 cm (diam)

Frances Dunbar (1899– Aust./QLD)

Slab built vase 1926 Acc.DA0934

Earthenware, slab built dipped green slip and incised with a

design of gum nuts and leaves. Glazed green/blue

inscr.: incised beneath base: F.D. (in monogram)/1926

15.5 x 9.5 x 9.5 cm

Frances Dunbar (1899– Aust./QLD)

Double scraffito vase 1928 Acc.DA0935

Earthenware, slab built white clay body dipped in brown and

ochre clays and carved with stylised motifs. Clear glaze

inscr.: incised beneath base: F.D. (in monogram)/1928

19.2 x 10 x 10 cm

From Mrs Orma Howard Fry

Orma Smith (1906– Aust./QLD)

Covered jar 1933 Acc.DA1983.015a-b

Earthenware, hand built, dipped gold clay, scraffito design of

chrysanthemums, double glazed and with moulded cover

inscr.: incised beneath: OS (in monogram)/1933

20 x 18 cm (diam)

From Mrs Nell Galley

Mary Lawrence (1867–1955 Aust./QLD)

Water bottle 1923 Acc.DA0919

Earthenware, hand built and carved with mottled purple and yellow glaze

inscr.: incised beneath base: M. Lawrence/q1923

Carved beneath base: NO in monogram

11.5 x 18.5 x 16.5 cm

Mary Lawrence (1867–1955 Aust./QLD)

Footed bowl with handles 1925 Acc.DA0920

Earthenware hand built bowl with two handles on platform.

Carved with stylised strapwork and glazed blue/green

inscr.: carved on face: IBA

carved on back: 1925

incised beneath base: M. Lawrence/q1925/

20 x 27.5 x 20.7 cm

From Mrs E. M. Godbold

L. J. Harvey (1871–1949 Aust./QLD)

Vase 1927 Acc.DA0922

Earthenware, hand built and modelled with gum leaves,

kookaburras and beetles. Glazed brown with yellow

inscr.: unsigned

27.2 x 10.5 x 9 cm

Marjorie Sakzewski (– Aust./QLD)

Squat bottle 1927 Acc.DA0921

Earthenware, hand built with incised design and glazed slate blue

inscr.: incised beneath base: M.S. (in monogram)/1927

10 x 20 x 19 cm

From Mrs Norma Howes

Elvin B. Harvey (1913– Aust./QLD)

Design for chair back early 1950s Acc.DA0927

Pencil on brown paper

inscr.: unsigned

90 x 33.5 cm

L. J. Harvey (1871–1949 Aust./QLD)

Design for leatherwork: Lilium c. 1943–45 Acc.DA0926.1

Pencil on thin cardboard

inscr.: unsigned

26.8 x 24 cm

L. J. Harvey (1871–1949 Aust./QLD)

Design for leatherwork: lyre c. 1943–45 Acc.DA0926.2

Pencil on thin card

inscr.: unsigned

27.8 x 36 cm

L. J. Harvey (1871–1949 Aust./QLD)

Design for leatherwork: scroll c. 1943–45 Acc.DA0926.3

Pencil on thin card

inscr.: unsigned

44.5 x 37.8 cm

L. J. Harvey (1871–1949 Aust./QLD)

Design for leatherwork: dolphin c. 1943–45 Acc.DA0926.4

Pencil on thin card

inscr.: unsigned

45 x 37.8 cm

L. J. Harvey (1871–1949 Aust./QLD)

Design for leatherwork: gum nut purse c. 1943–45

Acc.DA0926.5

Pencil on thin card

inscr.: unsigned

24.5 x 11.8 cm

L. J. Harvey (1871–1949 Aust./QLD)

Design for leatherwork: rose c. 1943–45 Acc.DA0926.6

Pencil on thin card

inscr.: unsigned

44.5 x 37.8 cm

From Mrs Ida Martin

Ida Martin (1906– Aust./QLD)

Vase 1941 Acc.DA0913

Earthenware, white clay body hand built and dipped in Tamborine

and Coorparoo clay sepia double scraffito with nude girls in

panels and scrolls. Clear glaze

inscr.: incised beneath base: I. Martin/1941

25 x 12 cm (diam)

Ida Martin (1906– Aust./QLD)

Vase 1937 Acc.DA0914

Earthenware, double walled vase on modelled stand with carved

formal decoration. Glazed sepia and colours

inscr.: incised beneath base: I.M./1937

26.5 x 17.5 cm (diam)

Ida Martin (1906– Aust./QLD)

Wall pocket: Night c. 1940 Acc.DA0915

Earthenware hand built and modelled face with an owl head-

dress. Glazed matt cream

inscr.: unsigned

17.5 x 13.5 x 5.5 cm

From Mrs Shirley M. Patten

Florence Archer (1898–1947 Aust./QLD)

Covered box 1937 Acc.DA0912

Earthenware, slab built and incised with Celtic inspired design.
Glazed sepia

inscr.: incised beneath base: F. ARCHER/HAND/BUILT/Q/1937
16 x 20.1 x 13.5 cm

From Mrs Val Potts

Val McMaster (1913– Aust./QLD)

Covered vase c. 1935–40 Acc.DA0937

Earthenware, hand built white clay dipped blue slip and carved with a stylised foliate design. Clear glaze
inscr.: incised beneath base: Val McM.

23 x 13.5 cm (diam)

Val McMaster (1913– Aust./QLD)

Covered hexagonal box 1936 Acc.DA0938

Earthenware, slab built, buff clay inlaid with a design of cherries and leaves in white, brown and blue coloured clays. Unglazed
inscr.: incised beneath base: Val McM./1936/biscuit

9.2 x 10.5 x 7.2 cm

From Mrs Muriel Shaw

Muriel Foote (1911– Aust./QLD)

Vase 1933 Acc.DA0928

Earthenware, slab built, dipped in red slip and carved with a design of leaves and nuts, pale blue glaze
inscr.: incised beneath base: M.F./1933q

14 x 9 x 9 cm

Alma Gainford Williamson (1890–1974 Aust./QLD)

Bowl 1924 Acc.DA0929

Hand built earthenware, decorated with a bush scene in brown and ochre slips and glazed blue

inscr.: incised beneath base: A.G.W. (in monogram)/24
8.2 x 18.5 cm (diam)

From Mr S. Byron-Watkins

L. J. Harvey (1871–1949 Aust./QLD)

Water nymphs c. 1940s Acc.PD1615

Woodcut on paper mounted on cardboard

inscr.: within comp: l.l. cnr.: L. J. Harvey
19.4 x 23.0 cm (sight)

L. J. Harvey (1871–1949 Aust./QLD)

Old Calabash c. 1924 Acc.DA0923

Plaster cast and incised wall panel in original black frame

inscr.: beneath title: L.J.H.

12 x 8 cm

29.5 x 21.2 cm (framed)

L. J. Harvey (1871–1949 Aust./QLD)

Neoclassic wall plaque c. 1924 Acc.DA0924

Plaster cast and mounted in original timber frame

inscr.: verso: u.c., in pencil: cast 386 Cempty; l.c.: label: RS
Exton & Co. Ltd.

l.c.: RS Exton & Co. Ltd. label

13 cm (diam)

22.5 cm (diam) (framed)

L. J. Harvey (1871–1949 Aust./QLD)

Love's coronet 1922 Acc.DA0925

Plaster cast from wooden carving, bronze finish and wooden base

inscr.: impressed beneath frill: Love's Coronet

back: L. J. Harvey/1922/Q

18.5 x 12 x 11.5 cm (with base)

Gifts under the Taxation Incentives for the Arts Scheme

From Dr Norman Behan, C.M.G., LL.B.(Hon.)

George W. Lambert (1873–1930 Aust./NSW/UK/ENG)

Portrait of Mrs Ernest Watt Acc.PT1983.043

Oil on canvas

inscr.: unsigned

89.1 x 68.2 cm

From Miss Pamela Bell

William Rose (1930– Aust./NSW)

Untitled 1966 Acc.PD1597

Pen and coloured inks, crayon on off-white wove paper on board
inscr.: within comp: l.c.: W. Rose 66; in ink

51.6 x 72.5 cm (sheet);

38.6 x 44 cm (comp)

Margaret Olley (1923– Aust./QLD)

Dina 1963 Acc.PT1851

Oil on composition board

inscr.: l.r. cnr.: Olley 63

75 x 155.5 cm

From Mr Oscar Edwards

Hugo Claus (– Ger.)

Untitled 1960 Acc.PD1610

Ink on paper

inscr.: l.l. cnr.: To/Oscar Edwards/with thanks/Hugo Claus/
1960

verso: c:s137B/'COBRA' HUGO KLAUS/FOUNDATION MEMBER OF/
THE COBRA GROUP/TREAT—
3/79

27 x 22.5 cm (sight)

Mario Prassinis (1916– Italy/France)

The forest 1956 Acc.PD1609

Ink on paper

inscr.: l.l. cnr.: Prassinis; l.r. cnr.: 19 Aout 56

verso: u.c.: PCP71/MARIO PRASSINIS

46.7 x 61.7 cm (sight)

Gerald Wilde (1905– UK/ENG)

A statement c. 1954 Acc.PT1859

Oil on canvas

inscr.: l.l. cnr.: WILDE

Verso: u.c.: PCP18/OSCAR EDWARDS

40.8 x 61.2 cm

From Lady Trout

Aby Altson (1864–c. 1937 Aust./VIC/UK/USA)

Portrait of a young girl Acc.PT1983.066.1

Oil on canvas

inscr.: l.r.: ABBEY ALTSON

65 x 52 cm

J. J. Hilder (1881–1916 Aust./QLD/NSW)

Launch at anchor Acc.WC1983.066.3

Watercolour on paper

inscr.: l.l.: J. J. HILDER

16 x 23 cm

George W. Lambert (1873–1930 Aust./NSW/UK/ENG)

The laundress Acc.PT1983.066.2

Oil on canvas

inscr.: l.l.: G.W.L.

56 x 47 cm

Roy Parkinson (1901–45 Aust./QLD)

Sydney Harbour 1927 Acc.WC1983.066.5

Watercolour on paper

inscr.: l.r.: ROY P. PARKINSON/1927

21 x 24 cm

John Peter Russell (1858–1930 Aust./NSW/France)

New Zealand landscape Acc.WC1983.066.4

Watercolour on paper

inscr.: verso: LANDSCAPE, NEW ZEALAND/ Watercolour 9 $\frac{7}{8}$ in x

12 $\frac{1}{8}$ ins/ I hereby certify that this is an original work by my

grandfather/ John A. J. Russell

25 x 31 cm

Blamire Young (1862–1935 UK/Aust./VIC)

Untitled Acc.WC1983.066.6

Watercolour on paper

inscr.: l.r.: BLAMIRE YOUNG

21 x 32 cm

Purchased with funds from the Queensland Art Gallery Society

Mario Avati (1921– France)
Les artichauts d'armorique 1978 Acc.PD1595
Colour mezzotint on wove paper
inscr.: below comp: I.L.: C/O LES ARTICHAUTS D'AMORIQUE; I.C.: AVATI; I.R.: 78; in red pencil
46 x 36 cm (sheet, sight)
42 x 32.1 cm (plate)

Fred Cress (1938– Aust./VIC/NSW)
The interview 1982 Acc.PT1862
Synthetic polymer paint on cotton duck
inscr.: verso: u.r.: C. CRESS '82/ CRESS "THE INTERVIEW" 1982/
213 x 183 cm (84" x 92") Acrylic/Duck
213 x 183 cm

Katsushika Hokusai (1760–1849 Japan)
Picture of a high Chinese loom 1816
(from vol. 5 of the illustrated book *Hokusai Manga*, vols 1–15,
published by Eirakuya Toshiro, Nagoya and others in Nagoya and
Edo, 1814–78) Acc.PD1599
Colour woodcut on thin cream laid Oriental paper
inscr.:
22 x 25 cm (2 sheets overlapping; irreg)
17.2 x 24.5 cm (comp 2 blocks)

Katsushika Hokusai (1760–1849 Japan)
Untitled (flowering plant and insects) c. 1814–19
(from vol. 1 of the illustrated book *Hokusai Manga*, vols 1–15,
published by Eirakuya Toshiro, Nagoya and others in Nagoya and
Edo, 1814–78) Acc.PD1600
Colour woodcut on thin cream laid Oriental paper
inscr.:
22 x 15.5 cm (sheet; irreg);
17.2 x 12.4 cm (block)

Katsushika Hokusai (1760–1849 Japan)
Untitled (varieties of birds) c. 1814–19
(from vol. 1 of the illustrated book *Hokusai Manga*, vols 1–15,
published by Eirakuya Toshiro, Nagoya and others in Nagoya and
Edo, 1814–78) Acc.PD1601
Colour woodcut on thin cream laid Oriental paper
inscr.:
22 x 15.5 cm (sheet; irreg)
17.2 x 12.4 cm (block)

Katsushika Hokusai (1760–1849 Japan)
Untitled (people of various occupations) 1819
(from vol. 8 of the illustrated book *Hokusai Manga*, vols 1–15,
published by Eirakuya Toshiro, Nagoya and others in Nagoya and
Edo, 1814–78) Acc.PD1602
Colour woodcut on thin cream laid Oriental paper
inscr.:
22.2 x 15.5 cm (sheet; irreg)
17.2 x 12.4 cm (block)

Katsushika Hokusai (1760–1849 Japan)
Untitled (fat people) c. 1819
(from vol. 8 of the illustrated book *Hokusai Manga*, vols 1–15,
published by Eirakuya Toshiro, Nagoya and others in Nagoya and
Edo, 1814–78) Acc.PD1603
Colour woodcut on thin cream laid Oriental paper
inscr.:
22.1 x 15.5 cm (sheet; irreg)
17.2 x 12.4 cm (block)

Gordon Shepherdson (1934– Aust./QLD.)
Dr Gertrude Langer c. 1978 Acc.PT1845
Oil on composition board
inscr.: I.r. cnr.: SHEPHERDSON
145 x 122.2 cm
Queensland Art Gallery Society Donors Scheme

Purchased with the assistance of the Crafts Board of the Australia Council

Makinti (1957– Aust./NT)
Dress fabric length 1982 Acc.DA0897
Silk organza batik dyed in brown and red
inscr.: Paper labels; \$67,7, MAKINTI, 238
238 x 108 cm

Gwynn Pigott (1935– Aust./NSW/QLD)
Two dishes 1982 Acc.DA0900.1-.2
Stoneware, thrown porcellaneous stoneware with brushed
cobalt, yellow and brown decoration
inscr.: stamped above base edge: Small circular stamp
1. 6.5 x 28 cm (diam)
2. 6 x 27.3 cm (diam)

Peter Rushforth (1920– Aust./NSW)
Vase: Winter Shipley 1982 Acc.DA0896
Stoneware thrown with chun glaze
inscr.: stamped on base edge: PR
30.2 x 27 cm (diam)

Alan Watt (1941– Aust./ACT)
Cloud Series I 1981 Acc.DA0901
Earthenware, low fired talc earthenware cloud and base with
incised acrylic panel
inscr.: unsigned
72 x 45 x 36 cm

Australian Art

Dauida Allen (1951– Aust./QLD)
Untitled ('Anna and dog' series) 1981 Acc.PT1858
Synthetic polymer paint on canvas
inscr.:
106.5 x 122.5 cm

David Aspden (1935– Aust./NSW)
That rainy day 1973 Acc.PT1855
Synthetic polymer paint on canvas
inscr.: verso: ASPDEN '73/ "THAT RAINY DAY"/ acrylic on canvas/
60" x 47 1/2"
154 x 121 cm

Horace Brodzky (1885–1969 Aust./VIC/USA/UK/ENG)
Christ entering Jerusalem c. 1920 Acc.PT1983.047
Oil on canvas
inscr.: I.C.: H. BRODZKY; in oil
105.5 x 136 cm

Robert Campbell (1902–72 UK/SCOT/Aust./QLD/SA)
The Seine and Ile de la Cite c. 1930 Acc.PT1983.7
Oil on canvas
inscr.: I.L. cnr.: ROBERT R. CAMPBELL
40 x 56 cm

Robert Campbell (1902–72 UK/SCOT/Aust./QLD/SA)
Showers over Brisbane 1951 Acc.WC1860
Watercolour and red ink on wove paper
inscr.: I.L.: Robert Campbell 1951
29.2 x 45.2 cm (sight)

Ray Crooke (1922– Aust./VIC/NSW/QLD)
Native figure with fish design 1956 Acc.PT1844
Gouache on wove paper
inscr.: I.r. cnr.: R. Crooke/56; in pencil
54 x 35.3 cm

Alfred Engel (1941– Aust./NSW)
Split planks 1982 Acc.PT1863
Egg tempera on composition board
inscr.: I.f. cnr.: ALFRED ENGEL
81 x 120 cm

Ian Fairweather (1891–1974 UK/SCOT/Aust./QLD)
Dutch canal with buildings and windmill 1918 Acc.PT1983.071
Oil on board
inscr.:
32.5 x 24.2 cm

Oscar Fristrom (1856–1918 Sweden/Aust./QLD)
Mount Morgan 1896 Acc.PT1861

Oil on panel
inscr.: l.r. cnr.: Oscar Fristrom/ 96 Mount Morgan
16.6 x 28.9 cm

Denise Green (1946– Aust./QLD/USA/New York)
Nomad economy 1979 Acc.PT1983.1

Synthetic polymer paint on shaped canvas
inscr.:
213 x 213 cm

Weaver Hawkins (1893–1977 Aust./NSW)
Japonica 1967 Acc.WC1850

Watercolour on paper
inscr.: l.r. cnr.: Raokin '67
56 x 76 cm

Noela Hills (1954– Aust./QLD)
In Toscana 1982 Acc.WC1852

Watercolour, pen and red ink on wove paper
inscr.: within comp: l.r.: la vista-Lucca; inscr.
below comp: l.c.: In Toscana; l.r.: Hills 82; in pencil
35 x 26.2 cm (comp)

Frank Hinder (1906– Aust./NSW)
Expansion 1938 Acc.WC1854

Watercolour on paper
inscr.: l.r. cnr.: F. C. HINDER—38
24 x 20 cm

Frank Hinder (1906– Aust./NSW)
Untitled 1943 Acc.PT1853

Tempera on cardboard
inscr.: l.r. cnr.: F. C. HINDER—43
35.5 x 48 cm

Robert Juniper (1929– Aust./WA)
They don't stay long 1982 Acc.PT1983.2

Oil on canvas
inscr.: l.l. cnr.: Juniper '82
182 x 243 cm

Helen Lillecrapp (— Aust./QLD/SA)
Ideas are bound to twig 1 1982 Acc.PT1866.01
Collage, gouache, photograph, cotton, fish and twig
inscr.: l.r. cnr.: lillecrapp (Fuller) '82
30 x 25 cm

Helen Lillecrapp (— Aust./QLD/SA)
Ideas are bound to twig 2 1982 Acc.PT1866.02
Collage, gouache, photograph, cotton, fish and twig
inscr.: l.r. cnr.: lillecrapp (Fuller) '82
30 x 25 cm

Francis Lyburner (1916–72 Aust./QLD/NSW)
Beach scene c. 1941 Acc.PT1983.049
Oil on canvas laid down on composition board
inscr.: on verso (in ball point pen): Francis Lyburner/ BEACH
SCENE C1941/ PROVENANCE Lady Marion Hall Best/ : R E Webb/
of Art and Australia Vol 3 No 3 James Fairfax Collection
39.5 x 46.8 cm

Mike Nicholas (1942– Aust./QLD)
Wilderness 1982 Acc.PT1964
Synthetic polymer paint on composition board
inscr.:
104 x 119 cm

Justin O'Brien (1917–Aust./NSW/Italy)
The studio, Rome Acc.PT1983.051
Oil on canvas
inscr.: u.r. cnr.: O'BRIEN
106.2 x 71.5 cm

Ken Reinhard (1936– Aust./NSW)
Untitled 1972 Acc.PT1856
Synthetic polymer paint on composition board
inscr.: verso: Ken Reinhard '72
182 x 182 cm

R. Godfrey Rivers (1859–1925 UK/ENG/Aust./NSW/QLD/
TAS)

Untitled (The recital or Woman at a piano) c. 1886–90
Acc.WC1983.048
Watercolour over pencil on cream wove paper
inscr.: l.l.: R. G. Rivers; in pencil
22 x 13 cm (sight)

John H. Robinson (1940– Aust./VIC)
Latitudes 1982 Acc.PT1868
Synthetic polymer paint on canvas
inscr.: l.r.: Robinson '82
127 x 183 cm

Jan Senbergs (1939– Aust./VIC.)
Loading 1981 Acc.PT1867
Synthetic polymer paint on canvas
inscr.: l.r. cnr.: J. Senbergs. '81
1523 x 183 cm

Michael Shannon (1927– Aust./VIC)
Abandoned quarry 1981 Acc.PT1865
Oil on canvas
inscr.: l.l. cnr.: Shannon 81
100 x 200 cm

Johnny Warangkula (— Aust./NT)
(Tjupurnla Luritja Tribe)
Untitled c. 1980–82 Acc.PT1857
Synthetic polymer paint on canvas
inscr.:
91 x 61 cm

British and European Art

Anthony Caro (1924– UK/ENG)
Unison 1981–82 Acc.SC1983.076.a-b
Steel rusted, varnished and painted
inscr.:
195 x 208 x 109 cm

Attributed to Lucas Cranach The Elder (1472–1553 Kronach/
Weimar [Ger. School])
Three Apostles c. 1515–20 Acc.PT1983.035
Oil on wood
inscr.:
28 x 40 cm

Fernand Leger (1881–1955 France)
Composition sur fond bleu
(Composition on a blue ground) 1930 Acc.PT1983.033
Oil on canvas
inscr.: inscribed: l.r.: 30/ F. LEGER; in grey oil
64.8 x 92 cm

Jacques Lipchitz (1891–1973 Lith./France/USA)
Musical instruments 1925 Acc.SC1983.034
Bronze. Cast 3/7
inscr.: incised on back: 3/7/ J. Lipchitz
84 x 69.5 x 43 cm

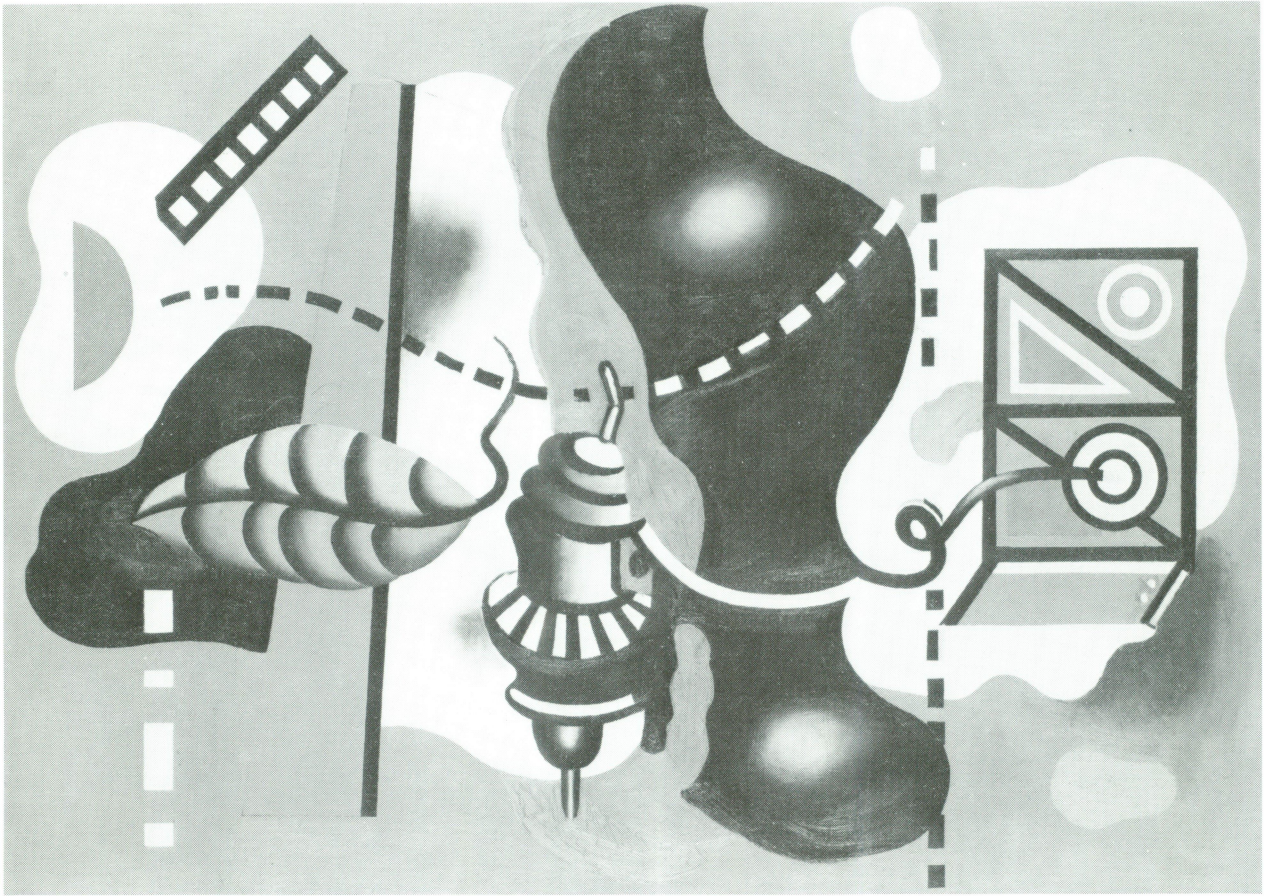
Marino Marini (1901–80 Italy)
Pomona c. 1939–42 Acc.SC1983.069
Terracotta
inscr.: on base: Marino
160 x 43 x 27 cm

John Skinner Prout (1806–76 UK/ENG)
Figures by a continental fountain Acc.WC1983.3
Watercolour on wove paper
inscr.: l.r. cnr.: SKINNER PROUT
33 x 22.4 cm (sight)

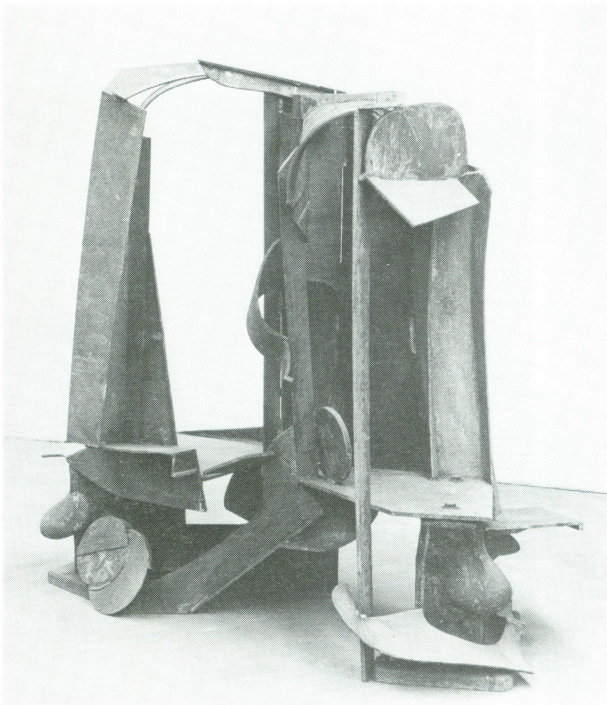
Prints, Drawings and Photography

Australian works

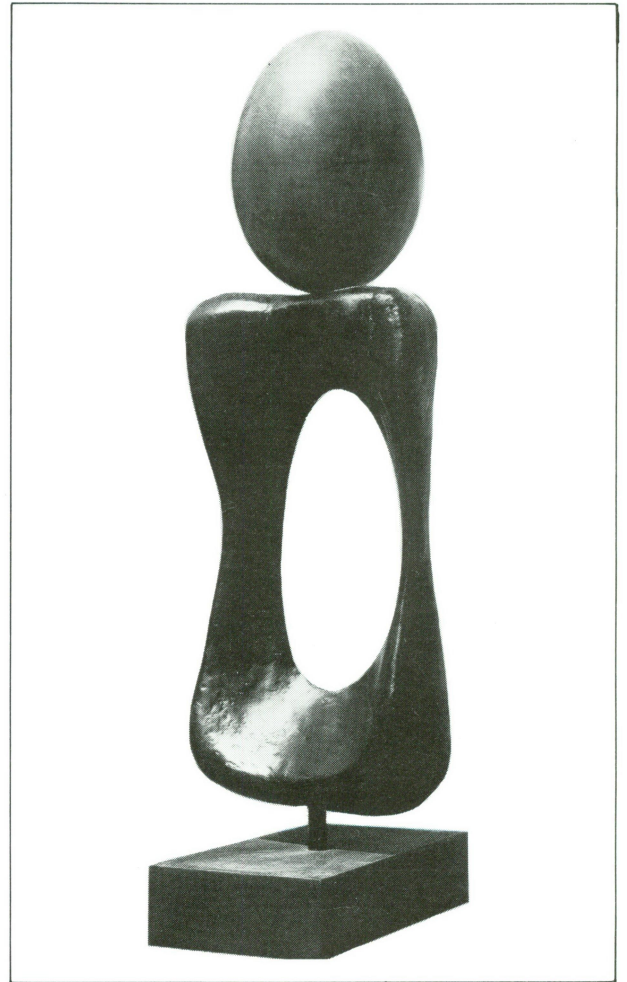
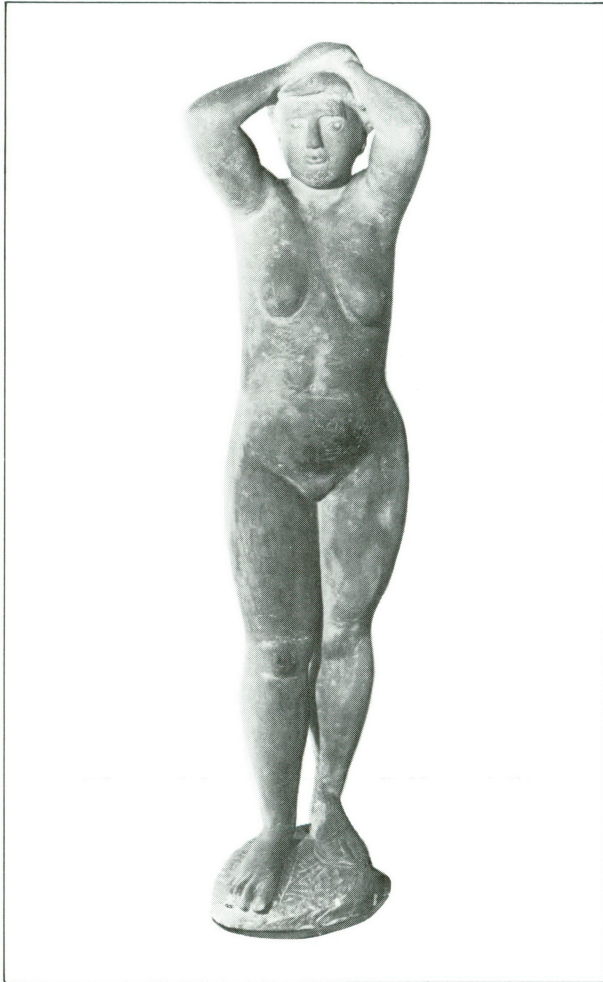
Rupert Bunny (1864–1947 Aust./VIC/Eur.)
La dance du voile c.1905 Acc.PD1598



Fernand Leger (1881–1955), *Composition sur fond bleu* (Composition on a blue ground), 1930.



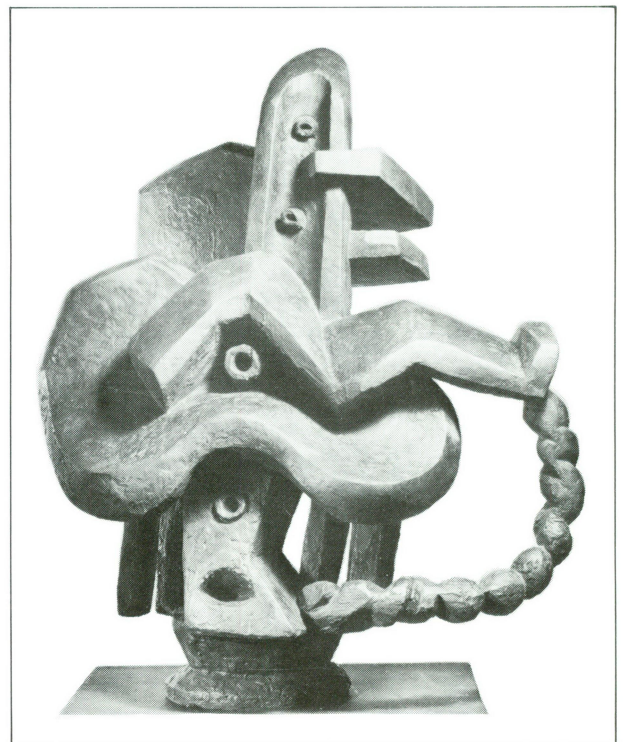
Anthony Caro (1924–), *Unison*, 1981–82.



ABOVE: Marino Marini (1901–80), *Pomona*, c.1939–42.

ABOVE RIGHT: Joan Miro (1893–), *Monument*, 1970.

RIGHT: Jacques Lipchitz (1891–1973), *Musical instruments*, 1925.



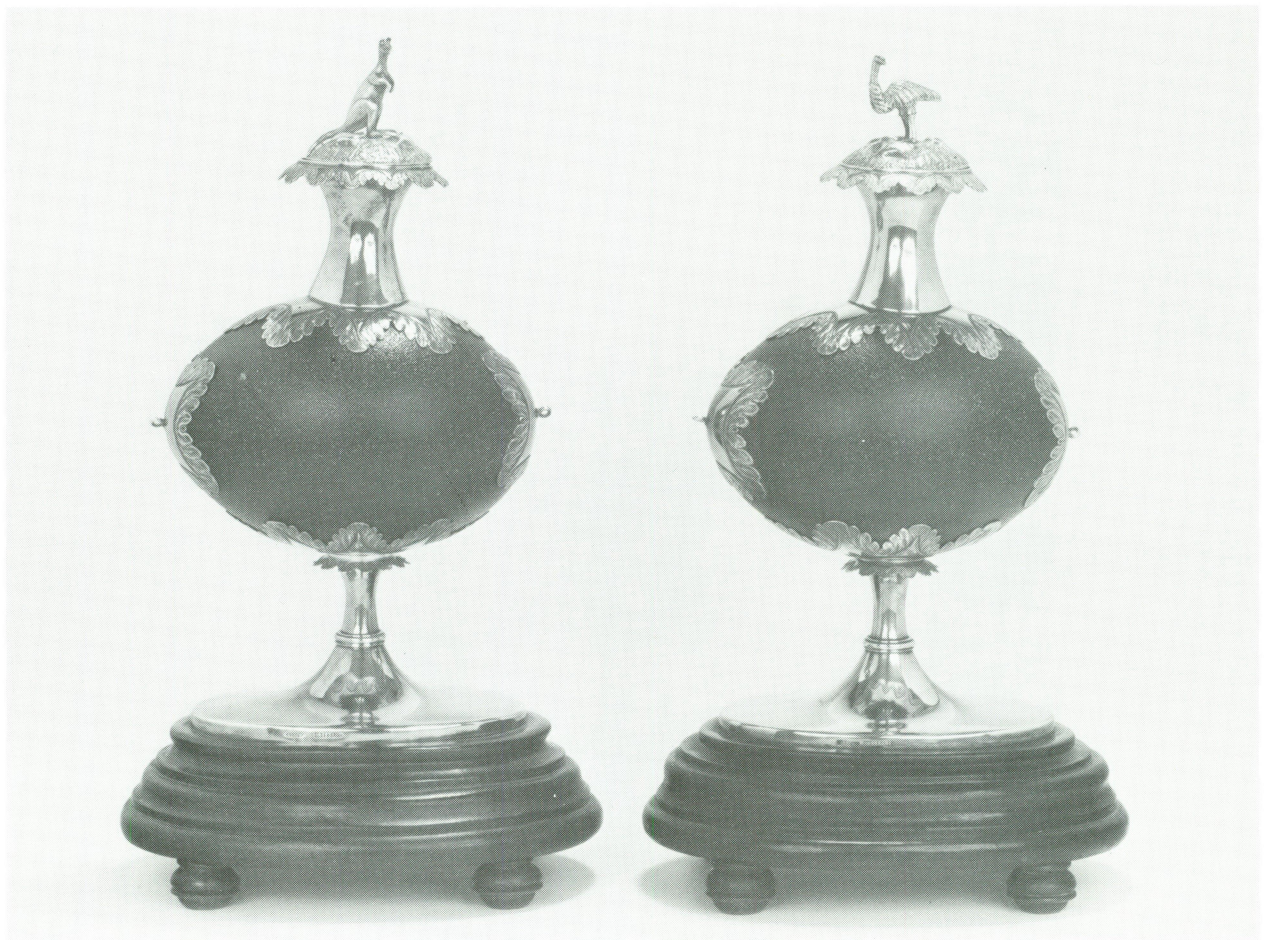


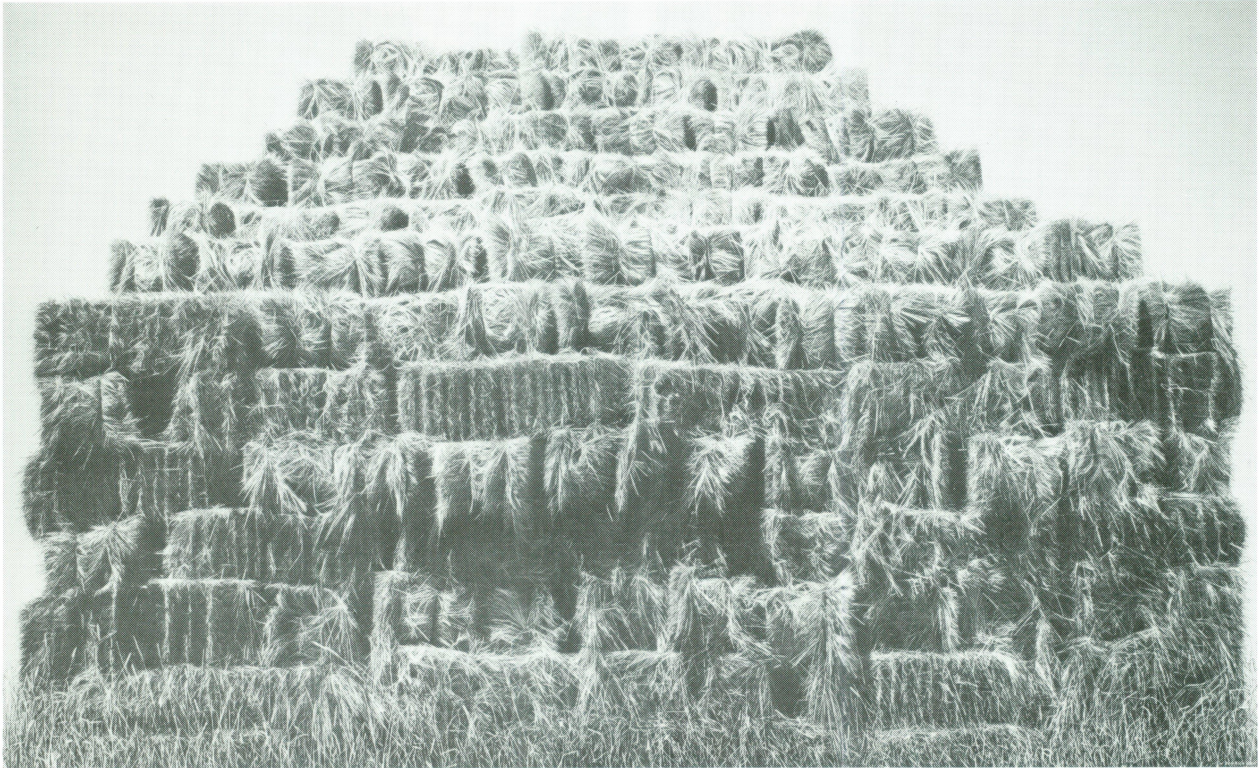
TOP: Attributed to Lucas Cranach The Elder (1472–1553), *Three Apostles*, c.1515–20.



BOTTOM LEFT: Jean Baptiste Carpeaux (1827–75), *Spirit of the dance*, c.1898.

BOTTOM RIGHT: Jules Aime Dalou (1838–1902), *Wisdom supporting Liberty*, 1889.





TOP: William Delafield Cook (1936–), *A haystack*, 1982.

BOTTOM LEFT: Her Majesty Queen Elizabeth II unveiling Fred Williams's *Echuca landscape*.

BOTTOM RIGHT: Fred Williams (1927–82), *Echuca landscape*, 1961.

OPPOSITE ABOVE: Lindsay Daen (1923–), *Jemmy Morrill and the brolgas*, c.1980–83.

OPPOSITE BELOW: C. A. Brown (–), *Pair of inkwells*, c.1880s.



TOP: For the first time in its history, the Gallery has been able to present the State Collection simultaneously with large international exhibitions. Visitors are seen here in Gallery II viewing Australian art from 1929–70.

BOTTOM LEFT: During Festival '82—Warana and Commonwealth Festival, the many international, national and local exhibitions on display at the Gallery, such as 'Fabric and Form . . .', attracted visitors of all ages.

BOTTOM RIGHT: Practical art classes for children and teenagers are conducted regularly in the Gallery's Studio.

OPPOSITE TOP: The Chinese curators of 'The Entombed Warriors . . .' gave special permission for a group of visually handicapped children to experience the exhibition through touch. (Photograph courtesy *The Courier-Mail*.)

OPPOSITE FAR RIGHT: During the Brisbane visit of 'The Entombed Warriors . . .' (4 May–5 June) 178 533 people visited the exhibition, creating a new daily average attendance record of 5 410. The highest daily attendance of 12 518 (on Friday 3 June) set a new Australian record for a daily attendance at any exhibition.



ABOVE LEFT: 'The Entombed Warriors: Terracotta Figures from Xian' was sponsored by Mobil Oil Australia Limited and arranged by the International Cultural Corporation of Australia Limited. The exhibition, from the People's Republic of China, was officially opened at the Queensland Art Gallery by the Honourable J. A. Elliott, M.L.A., Minister for Tourism, National Parks, Sport and The Arts. At the opening were (from left) Mr G. W. Pusack, Chairman and Managing Director of Mobil Oil Australia Limited; the Honourable J. A. Elliott; Mr Raoul Mellish, Director of the Queensland Art Gallery; Mr R. Edwards, Executive Director of the International Cultural Corporation of Australia Limited; and Mr Zhou Zhong Liang, Consul for Cultural Affairs, People's Republic of China.

LEFT: The 500 000th Australian visitor to the exhibition, Mr Paul Gillies, was presented with a bronze replica of a warrior by the Minister for Tourism, National Parks, Sport and The Arts, the Honourable J. A. Elliott, M.L.A.



Workshops for all ages in association with exhibitions on display are a popular feature of activities organised by the Gallery's Education Section.

TOP: 'Weave a wonder', a family workshop in association with the exhibitions 'Australian Artists in Tapestry from the Victorian Tapestry Workshop' and 'Fabric and Form ...'

LEFT: 'Fun for the young', with giant jigsaws made from reproductions of selected works from the Gallery's Collection.

RIGHT: 'Mask making', a children's workshop in association with the exhibition 'Costumes, Masks and Jewellery of the Commonwealth'.

- Colour monotype on off-white wove paper
 inscr.: on plate: l.l.: RCWB (monogram)
 28.2 x 38 cm (sheet)
 24.6 x 34.5 cm (plate)
 24.2 x 34 cm (comp)
- Peter Clarke (1935– Aust./VIC)
Chant 1981 Acc.PD1608
 Lithograph on wove paper
 inscr.: below comp: l.l.: chant; l.c.: 21/60; l.r.: Peter Clarke '81;
 in pencil
 56.5 x 77 cm (sheet)
 51.0 x 76 cm (comp) (irreg)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
The fairy tale 1905 Acc.PD1983.024.1
 Lithograph on cream silk laid down on cardboard
 inscr.: on stone l.l. cnr.: The Fairy Tale; l.r. cnr.: CONDER 1905
 36.3 x 47 cm (sheet; irreg);
 28 x 36.5 cm (comp; irreg)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
A Spanish courtyard 1904 Acc.PD1983.024.2
 Lithograph on cream laid paper
 inscr.: on stone: l.l.: CONDER; below comp: l.l.: Charles Conder;
 in pencil
 29 x 37.8 cm (sheet);
 21.3 x 30 cm (comp)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
Invitation card to a fancy-dress party at the artist's house 1905
 Acc.PD1983.024.3
 Lithograph on cream laid paper
 inscr.: on stone: u.l.: 91 Cheyne Walk/s.w.; l.l. to l.r.: Mr and
 Mrs Charles Conder Request/ the pleasure of (Mr & Mrs
 Reginald Poole; in crayon)/ Company to a Fancy Dress Party on/
 Saturday/ February 18/ at 9 o'clock/ R.S.V.P. Mask and
 Disguise Imperative/ l.l. cnr.: Conder
 15 x 24.3 cm (comp)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
Invitation card to an exhibition at the Leicester Galleries 1905
 Acc.PD1983.024.4
 Lithograph on cream laid paper on thin card
 inscr.: on stone: from u.l. to l.r.: MESSRS ERNEST BROWN & PHILLIPS/
 REQUESTS THE HONOUR OF YOUR COMPANY/ AT THE PRIVATE VIEW OF
 AN/ EXHIBITION OF PICTURES BY/ CHARLES CONDER/ ON THURSDAY
 DECEMBER 7th 1905 10 to 6/ AT THE/ LEICESTER GALLERIES/
 LEICESTER SQUARE; l.l. cnr.: C.C.
 14.1 x 17.8 cm (sheet);
 12.2 x 15.5 cm (comp)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
The green room 1904 Acc.PD1983.024.5
 Lithograph on cream laid paper with watermark
 inscr.: on stone: l.r.: CONDER; below comp: l.l.: Charles Conder;
 l.r.: No. 6; in pencil
 29.3 x 37.9 cm (sheet);
 22.2 x 30 cm (comp)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
Coralie 1899 Acc.PD1983.024.6
 Lithograph on thick smooth cream wove paper
 inscr.: on stone: l.r.: "CORALIE"/CONDER. 1899
 28.5 x 35.5 cm (sheet)
- Charles Conder (1868–1909 UK/Aust./NSW/VIC)
Un prince de la boheme c. 1905 Acc.PD1983.024.7
 Lithograph on cream laid paper with watermark
 inscr.: on stone: l.l.: CONDER; l.r.: UN PRINCE DE LA BOHEME; below
 comp l.l.: Charles Conder; l.r.: No. 6, in pencil
 29.2 x 37.8 cm (sheet)
 21.7 x 29.2 cm (comp)
- Peter Ellis (1956– Aust./NSW)
The invention of the headache 1981 Acc.PD1607
 Etching, aquatint on thick wove paper
 inscr.: below comp: l.l.: 27/60; l.c.: The invention of the
 headache; l.r.: 81; in pencil
 60 x 40 cm (sheet)
- Ruth Faerber (1922– Aust./NSW)
Myth and magic 1980 Acc.PD1983.041
 Moulded rag pulp, acrylic sprayed
 inscr.:
 74 x 104 cm
- Donald Friend (1915– Aust./SA)
*Songs of the Vagabond Scholars. Lyrics by anonymous
 wanderers who sheltered in courts and monasteries at the time
 of the Black Death.* Sydney, The Beagle Press, 1982.
 Acc.PD1614
 Book, containing 60 pages, 14 lithographs
 inscr.:
 book: 46 x 32 cm
- Nicholas Nedelkopoulos (1955– Aust./VIC)
The distance between smiles 1982
 (suite of 11 prints) Acc.PD1983.058.1-.11
 Etching and aquatint on thick wove paper
 inscr.: on each print verso: l.r.: IMAGE (No) EDITION No 10/10
 Nicholas Nedelkopoulos 1982; in pencil
 66 x 36 cm (sheet) (approx. each);
 50 x 18 cm (plate) (approx. each)
- Justin O'Brien (1917– Aust./NSW/Italy)
Study for 'Figure in a studio' 1981 Acc.PD1983.050
 Pen and brown ink over pencil on wove paper
 inscr.: u.r. cnr.: O'Brien; in brown ink
 45 x 33 cm (comp)
- Alan Warren (1919– Aust./VIC/QLD)
Flowers 1976 Acc.PD1983.8
 Woodcut on thick wove paper
 inscr.: below comp: l.l.: 1/10 Flowers; l.r.: Alan Warren '76; in
 pencil
 45.8 x 35 cm (sheet);
 32.6 x 20.5 cm (block)
- Alan Warren (1919– Aust./VIC/QLD)
By the sea 1977 Acc.PD1983.9
 Woodcut on wove paper
 inscr.: below comp: l.l.: A/P; l.c.: By the Sea; l.r.: Alan Warren
 '77; in pencil
 40.6 x 50.3 cm (sheet);
 20.5 x 32.7 cm (block)
- Alan Warren (1919– Aust./VIC/QLD)
Venus 1977 Acc.PD1983.010
 Woodcut on wove paper
 inscr.: below comp: l.l.: Proof; l.c.: Venus; l.r.: Alan Warren '77;
 in pencil
 35 x 46.7 cm (sheet)
 17.6 x 28.4 cm (block)
- Alan Warren (1919– Aust./VIC/QLD)
Drowsy figure 1977 Acc.PD1983.011
 Woodcut on yellow laid paper
 inscr.: below comp: l.l.: Proof; l.c.: Drowsy Figure; l.r.: Alan
 Warren '77; in pencil
 39.1 x 50.1 cm (sheet)
 16.3 x 20.6 cm (block)
- Alan Warren (1919– Aust./VIC/QLD)
Angry sea 1977 Acc.PD1983.012
 Woodcut on wove paper
 inscr.: below comp: l.l.: A/P; l.c.: Angry Sea; l.r.: Alan Warren
 '77; in pencil
 39 x 48.3 cm (sheet);
 20.2 x 32 cm (block)
- Alan Warren (1919– Aust./VIC/QLD)
Rain over range 1977 Acc.PD1983.013
 Woodcut on thick wove paper
 inscr.: below comp: l.l.: Proof 2; l.c.: Rain over Range; l.r.: Alan
 Warren '77; in pencil

37 x 57 cm (sheet);
20.2 x 32 cm (block)

Fred Williams (1927–82 Aust./VIC)
Fred Williams Lithographs 1976–78
(Portfolio of 12 lithographs, printed by Druckma Press,
Melbourne, Nov. 1977–April 1978) Acc.PD1983.014.1-12
Colour lithograph on thick wove paper
inscr.:
76 x 57 cm (sheet) (each approx)

International works

Jules Cheret (1836–1933 France)
Musee Grevin; Theatre des Fantoques de John Hewlet 1900
Acc.PD1983.055
Colour lithograph on wove paper
inscr.: on stone: I.I. (vertically): IMPRIMERIE CHAIX (Ateliers Cheret)
Rue Bergere, 20, PARIS-2-00 (ENCREs LORILLEUX)
124.8 x 88.6 cm (sheet);
115 x 81 cm (comp)

Chikanobu (1838–1912 Japan)
Untitled (court ladies in a garden) c. 1893 Acc.PD1983.054
Colour woodcut on cream laid Oriental paper
inscr.: unsigned
35.9 x 23.7 cm (sheet)

Chikanobu (1838–1912 Japan)
Untitled (court ladies — tea ceremony) c. 1880s
Acc.PD1983.052
Colour woodcut, blind-embossed on cream laid Oriental paper
inscr.: u.r.: (title); I.I.: (artist's name, censor's and publisher's
seals)
36 x 70.9 cm (sheet);
35.4 x 70.5 cm (comp, irreg.)

Katsushika Hokusai (1760–1849 Japan)
Untitled (breaking wave) c. 1816–19
(from the illustrated book *Hokusai Manga*, vols 1–15, published
by Eirakuya Toshiro, Nagoya and others in Nagoya and Edo,
1814–78) Acc.PD1605
Colour woodcut on thin cream laid Oriental paper
inscr.:
22.8 x 25.6 cm (2 sheets overlapping);
17.2 x 24.6 cm (comp; 2 blocks)

Katsushika Hokusai (1760–1849 Japan)
Untitled (warrior overlooking waves) c. 1814–19
(from vol. 1 of the illustrated book *Hokusai Manga*, vols 1–15,
published by Eirakuya Toshiro, Nagoya and others in Nagoya and
Edo, 1814–78) Acc.PD1605
Colour woodcut on thin cream laid Oriental paper
inscr.:
22.8 x 25.6 cm (2 sheets overlapping)
17.8 x 24.7 cm (comp, 2 blocks)

Augustus John (1878–1961 UK/WALES/ENG)
John Hope-Johnston 1919 Acc.PD1983.057
Etching on cream laid paper with watermark
inscr.: on plate: u.l.: John f.;
below comp: I.r.: John; in pencil
29.2 x 23.6 cm (sheet);
17.7 x 12.4 cm (plate)

Augustus John (1878–1961 UK/WALES/ENG)
Jacob Epstein No. 2 c. 1906 Acc.PD1983.056
Etching on cream laid paper with watermark
inscr.: below comp: I.r.: John; in pencil; I.I. cnr.: Plate No. 12;
bot. c.: Jacob Epstein; I.r. cnr.: Imp. No. 43/50; in brown ink,
in another hand (below this inscription)
20.8 x 22 cm (sheet);
12.9 x 10 cm (plate)

Clare Romano (1922– USA/NY)
Deep canyon 1978 Acc.PD1594
Colour collagraph on wove paper
inscr.: I.I.: 38/1950; I.I.: Deep Canyon; I.c.: Clare Romano; in
pencil
76.3 x 57 cm (sheet)

Clare Romano (1922– USA/NY)
Desert canyon 1978 Acc.PT1593
Colour collagraph colour on buff wove paper
inscr.: I.c.: 56/150; I.r.: Desert Canyon; I.r. cnr.: Clare Romano;
in pencil
56.5 x 76 cm (sheet)

Photography

Horst P. Horst (1906– Ger./USA)
Gertrude Stein with Horst 1946 Acc.PH0052
Gelatin silver print
inscr.: verso: c.c.: inked stamp: HORST c; Horst; in pencil
25.3 x 25 cm (comp)

Horst P. Horst (1906– Ger./USA)
Coco Chanel 1937 Acc.PH0052
Gelatin silver print
inscr.:
18.2 x 17.4 cm (comp)

Glen O'Malley (1948– Aust./QLD)
Smoko on the board, Coolreagh Station, October 1978
(From the series 'Four and a Half Months in the North')
Acc.PH0053
Gelatin silver print
inscr.: within comp: blind-embossed I.r. cnr.: GOM
28.2 x 18.7 cm (comp)

Glen O'Malley (1948– Aust./QLD)
Tully High School sports day, September 1978
(From the series 'Four and a Half Months in the North')
Acc.PH0054
Gelatin silver print
inscr.: within comp: blind-embossed I.r. cnr.: GOM
18.6 x 28.2 cm (comp)

Glen O'Malley (1948– Aust./QLD)
Swimming pool, Dunk Island, October 1978
(From the series 'Four and a Half Months in the North')
Acc.PH0055
Gelatin silver print
inscr.: within comp: blind-embossed I.r. cnr.: GOM
18.4 x 28.2 cm (comp)

Glen O'Malley (1948– Aust./QLD)
Procession floats, Julia Creek, October 1978
(From the series 'Four and a Half Months in the North')
Acc.PH0056
Gelatin silver print
inscr.: within comp: blind-embossed I.r. cnr.: GOM
18.6 x 28.2 (comp)

Glen O'Malley (1948– Aust./QLD)
Sedan Dip sports, October 1978
(From the series 'Four and a Half Months in the North')
Acc.PH0057
Gelatin silver print
inscr.: within comp: blind-embossed I.r. cnr.: GOM
18.6 x 28.2 cm (comp)

Glen O'Malley (1948– Aust./QLD)
Waterhole, Taldora Station, October 1978
(From the series 'Four and a Half Months in the North')
Acc.PH0058
Gelatin silver print
inscr.: within comp: blind-embossed I.r. cnr.: GOM
18.6 x 28.2 cm (comp)

Philip Quirk (1948– Aust./NSW)
Ayers Rock 1980 Acc.PH0061
Cibachrome print
inscr.:
32.5 x 74 cm (comp)

Philip Quirk (1948– Aust./NSW)
City to surf 1980 Acc.PH0062
Gelatin silver print
inscr.:
40.5 x 30.3 cm (sheet);
22.8 x 15.2 cm (comp)

Philip Quirk (1948– Aust./NSW)
Portrait of Sir Sidney Nolan 1980 Acc.PH0062
Gelatin silver print
inscr.:
25.5 x 23 cm (comp)

Decorative Arts

Bruce Anderson (1950– Aust./QLD)
Vase on stand 1982 Acc.DA0906
Earthenware, thrown and low fired in a raku kiln with sodium glazes. Base roll built
inscr.: on top edge: red wax seal
24.5 x 20.5 cm (diam) (complete)

Castleford Pottery (David Dunderdale) (c. 1790–1820 UK/ENG)
Teapot c. 1790s Acc.DA1983.037
Stoneware (black basalt) cast and modelled with neoclassic figurative and foliate panels. Swan finial on brass hinged lid
inscr.: unsigned
17.5 x 25 x 13 cm

Copeland & Garrett (c. 1797– UK/ENG)
Covered vase (painted by C. F. Hurten) c. 1875
Acc.DA1983.036
Porcelain, finely painted in polychrome over glaze colours with trailing wisteria blossoms and leaves and begonias. Tooled gilding on the neck and cover
inscr.: above base edge: C. F. Hurten; in red paint
42 x 33 cm (diam.)

Andrew Halford (1952– Aust./NSW)
Vase 1982 Acc.DA0902
Stoneware, thrown with incised and inlaid decoration, clear glaze
inscr.: stamped above base edge: circle
25 x 22 cm (diam)
Purchase 1982

Andrew Halford (1952– Aust./NSW)
Vase 1982 Acc.DA0903
Stoneware, thrown with incised and inlaid decoration, clear glaze
inscr.: stamped above base edge: circle
17 x 21.5 cm (diam)

Andrew Halford (1952– Aust./NSW)
Vase 1982 Acc.DA0904
Stoneware, thrown with gold lustre glaze
inscr.: stamped above base edge: circle
13.5 x 18 cm (diam)

Chris Headley (1951– UK/Aust./SA)
Inlaid dish with fragile structure 1982 Acc.DA0917
Porcelain dish inlaid with mauve, pink and yellow.
Structure: slab rolled porcelain with mauve, pink and yellow
inscr.: stamped beneath base edge: cm
30.5 x 36 x 36 cm

Midge Johansen (1950– Aust./QLD)
Housebound 1982 Acc.DA0909
Stoneware sculpture, modelled and carved in the form of a tortoise with an elaborate house on its back
inscr.: incised on back end of tortoise: Midge
36.1 x 24.5 x 29 cm

Lynne McDowell (1952– Aust./QLD)
Jar with shino glaze 1982 Acc.DA0908
Stoneware (semi porcelain), thrown distorted, textured and with shino glaze. Twice fired in an oxidizing kiln to 1300C
inscr.: stamped above base edge: L MCD
35 x 27 x 22 cm

Louis Comfort Tiffany (1848–1933 USA)
Vase, baluster 1892–93 Acc.1983.4
Blue iridescent glass body in baluster shape with white padded and carved flowers. Trails of engraved and stained leaves
inscr.: incised beneath base: 4663 M. Louis C. Tiffany
engraved beneath base: Furnances-Inc-Favrille
38.5 x 9.5 cm

Wedgwood & Co. (c. 1759– UK/ENG)
Plate c. 1760–62 Acc.DA1983.039
Earthenware, creamware with feather edge border and moulded rose design in centre. Black transfer print of "Liver Birds" in the centre and around rim
inscr.: unsigned
3.5 x 22 cm (diam)

Wedgwood & Co. (c. 1759– UK/ENG)
Vase (designed by Keith Murray) c. 1930s Acc.DA1983.040
Stoneware, spherical white body turned with a series of ridges and glazed matt cream
inscr.: beneath base: Keith Murray/WEDGWOOD/Made in England; in blue
18.5 x 16 cm (diam)

Wedgwood-Wheildon (c. 1754–59 UK/ENG)
Plate c. 1754–59 Acc.DA1983.038
Earthenware, moulded silver shape border with mottled green, black and brown tortoise-shell glaze
inscr.: unsigned
2 x 23 cm (diam)

EXHIBITIONS

The outstanding feature of the Gallery's first year of operation in its new home at the Queensland Cultural Centre was the temporary exhibitions programme. To mark this year, a richly diverse programme of twenty-six exhibitions was presented. These exhibitions—from Europe, Asia, the United States, the Commonwealth countries and Australia—offered a superb array and rewarding insights into a variety of artistic traditions. Presentation of the State Collection in an integrated and permanent format was also achieved for the first time.

The Exhibitions Section also undertook the management of the Australian tour for two exhibitions initiated by the Gallery and presented at the time of the opening. 'Town, Country, Shore and Sea: British Drawings and Watercolours from the Fitzwilliam Museum, Cambridge' was shown in five State Galleries following Brisbane, before being presented at the Fitzwilliam Museum. 'Renaissance Bronzes from the Victoria and Albert Museum and Related Drawings from the Ashmolean Museum, Oxford' was also mounted at the Art Gallery of New South Wales. Both exhibitions were enthusiastically received.

The Gallery also acted as the organizing gallery for the Australian tour of 'Fabric and Form—New Textile Art from Britain'. The exhibition was selected by The British Council and was sponsored by the Crafts Board of the Australia Council.

A series of eight exhibitions, which formed the nucleus of the Visual Arts component of Festival '82, was presented at the Gallery at the time of the Commonwealth Games. The exhibitions were devised to promote and celebrate the subtle and diverse forms of national identity, individual self expression and creative endeavour of the Commonwealth. During Festival '82 (from 19 September to 10 October), 175 744 people visited the Gallery.

The first twelve months could not have finished on a more auspicious note than with the outstanding success achieved with the exhibition 'The Entombed Warriors: Terra-Cotta Figures from Xian'. The total attendance of 178 533 people created a new national daily average attendance record of 5 410.

In presenting the Exhibitions programme, the Gallery is indebted to the organizations and sponsors who made its development possible.

'Kandinsky' (21 June—8 August 1982)

On loan from the Collection of the Guggenheim Museum, New York.

Presented by the International Cultural Corporation of Australia Ltd.

Sponsored by the Peter Stuyvesant Cultural Foundation.

'Japan—Masterpieces from the Idemitsu Museum of Arts, Tokyo' (21 June—1 August 1982)

Organized by the International Cultural Corporation of Australia Ltd.

Sponsored by M.I.M. Holdings Ltd in association with C.S.R., Westpac, the Australia-Japan Foundation, the New South Wales Coking Coal Producers and Japan Airlines.

'Town, Country, Shore and Sea: British Drawings and Watercolours from Van Dyck to Nash' (21 June—18 July 1982)
From the Fitzwilliam Museum, Cambridge.

Organized by the Queensland Art Gallery and presented with assistance from the Visual Arts Board of the Australia Council.

'Renaissance Bronzes from the Victoria and Albert Museum and Renaissance Bronzes and Related Drawings from the Ashmolean Museum, Oxford' (21 June—5 September 1982)

Organized by the Queensland Art Gallery with assistance from Transfield Australia Pty Ltd and the Visual Arts Board of the Australia Council.

'The World of Edward Hopper' (21 June—25 July 1982)

From the Whitney Museum of American Art, New York.
Organized by the Art Gallery of South Australia and sponsored by the Philip Morris Arts Grant.

'Costumes, Masks and Jewellery of the Commonwealth' (19 September—5 December 1982)

Arranged by the International Cultural Corporation of Australia Ltd, for Festival '82—Warana and Commonwealth Festival, in association with the Queensland Art Gallery and with assistance from the Australia Council.

Indemnified by the Commonwealth of Australia through the Department of Home Affairs and the Environment.

'Commonwealth in Focus—130 Years of Photographic History' (19 September—5 December 1982)

Arranged by the International Cultural Corporation of Australia Ltd, for Festival '82—Warana and Commonwealth Festival, in association with the Royal Commonwealth Society and the Queensland Art Gallery, with sponsorship from the Australia Council and Westpac.

'The Christensen Collection of Oceanic Art' (19 September 1982—)

Organized by the Queensland Art Gallery with assistance from the Queensland Museum and the University of Queensland.

Presented for Festival '82—Warana and Commonwealth Festival.

'A Survey of Contemporary Australian Crafts' (19 September 1982—)

Presented by the Queensland Art Gallery for Festival '82—Warana and Commonwealth Festival, with assistance from the Crafts Board of the Australia Council. Sponsored by Westpac.

'Fabric and Form—New Textile Art from Britain' (19 September—17 October 1982)

Organized by The British Council in association with the Queensland Art Gallery and the Crafts Board of the Australia Council.

Presented for Festival '82—Warana and Commonwealth Festival.

'Australian Artists in Tapestry from the Victorian Tapestry Workshop' (19 September—17 October 1982)

Organized by the Queensland Art Gallery with assistance from the Victorian Tapestry Workshop.

Presented in association with Festival '82—Warana and Commonwealth Festival.

'Art in Sport' (19 September—17 October 1982)

Arranged by the Queensland Art Gallery in association with *The Courier-Mail* for Festival '82—Warana and Commonwealth Festival.

'My Family and Me: Children's Art of the Commonwealth' (19 September—24 October 1982)

Organized by the Commonwealth Institute and arranged by the International Cultural Corporation of Australia Ltd, for Festival '82—Warana and Commonwealth Festival.

'International Directions in Glass Art' (22 October—21 November 1982)

Organized by the Art Gallery of Western Australia with the assistance of the Crafts Board of the Australia Council and sponsored by Australian Consolidated Industries Ltd, Pilkington—ACI Ltd, Australian Fibreglass Pty Ltd, Crown Corning Ltd and ACI Glass Packaging.

'Trustees Purchase Exhibition' (3 December 1982—16 January 1983)

Presented by the Queensland Art Gallery.

'Andrew and Lilian Pedersen Memorial Prizes for Printmaking, Drawing and Small Sculpture' (3 December 1982—16 January 1983)

Presented by the Queensland Art Gallery.

'The Australian Landscape: Selected Works on Paper'—From the Collection of the Queensland Art Gallery (1 February—20 March 1983)

Presented by the Queensland Art Gallery.

EDUCATION

'Selected Australian and International Serigraphs from the Collection of the Queensland Art Gallery' (28 March–1 May 1983)
Presented by the Queensland Art Gallery.

'The Entombed Warriors: Terra-Cotta Figures from Xian' (4 May–5 June 1983)
Sponsored by Mobil Oil Australia Ltd and arranged by the International Cultural Corporation of Australia Ltd.

'Contemporary German Drawings' (9 May–18 June 1983)
Organized by the Federal Republic of Germany and sponsored by Lufthansa German Airlines.

Royal Australian Institute of Architects—Queensland Chapter.
Annual Architectural Awards 1983 (23 June–24 July 1983)
Presented by the Queensland Art Gallery.

'The Behan Collection' (29 June–11 September 1983)
Lent by arrangement with Dr Norman Behan, C.M.G., and the University of Queensland.
Presented by the Queensland Art Gallery.

Education Policy

The Education programme at the Queensland Art Gallery is designed to further the individual's enjoyment, appreciation and understanding of art. The programme caters for all age groups, from pre-school to adult, and includes both internal activities and extension services.

The programme within the Gallery includes formal public lectures, seminars, demonstrations and workshops to complement special exhibitions, as well as film screenings, audio-visual and printed materials, and group tours conducted by Education Officers and the Gallery's Volunteer Guides. Close communication is maintained with schools, tertiary institutions and art organizations, ensuring that the resources offered by the Gallery are fully utilized. In 1982–83 the Education Section's programme was closely connected with the exhibitions on display during the new Gallery's first year of operation.

Volunteer Guides

The Volunteer Guides training programme, organized by Education Officers, continued during 1982–83. Special lectures, films and workshops concentrated on international and travelling exhibitions. As well, the programme continued to emphasize the Gallery's own Collection in both a theoretical and practical sense. The forty-six Guides have assisted with booked tours, workshops and supervision of groups in the Gallery.

Education Programme

During 1982–83 the Education Section extended its contact with schools, tertiary institutions and art groups. The number of booked tours increased markedly due to expanded facilities and public interest in the new Gallery, and 59 600 people visited the Gallery in booked groups during the year. Special tours of the Gallery's exhibitions during Festival '82—Warana and Commonwealth Festival attracted 11 500 people. 'The Entombed Warriors: Terra-Cotta Figures from Xian' attracted 30 900 people in booked groups.

The Education Section offered a total of ten workshops during 1982–83. These included Children's holiday workshops such as 'Weave a wonder', 'See me', 'Trim the tree' and 'Impressions'; 'Creative use of leisure' workshops for adults such as 'Sawdust-fired pottery' and 'Silk screen printing'; and workshops designed to complement special exhibitions such as 'Calligraphy and clay' ('The Entombed Warriors' exhibition) and 'Mask making' ('Costumes, Masks and Jewellery of the Commonwealth' exhibition).

The highlight of the Studio programme was 'Fun for the Young', a series of activities on Sunday, 5 June 1983 to celebrate Queensland Day. This was organized in conjunction with the Performing Arts Trust under the auspices of the Queensland Cultural Centre Trust. The Gallery's activities, designed to focus on unique aspects of Queensland's history and environment, included giant jig-saws, flag and banner making and the creation of a parkland setting in the Studio and Water Mall area.

As an extension of the exhibitions 'Fabric and Form—New Textile Art from Britain' and 'Victorian Tapestry Workshop', the Education Section organized a two day Fibre Seminar in September 1982. The seminar was attended by approximately sixty local, interstate and international crafts people on each day.

Two special Teachers' Seminars were held in April 1983 to prepare school teachers for 'The Entombed Warriors' exhibition. Teachers discussed the content of the exhibition and received a kit outlining activities for students prior to and following their visit to the exhibition.

The Gallery continues its policy of providing access to art works for the disabled and disadvantaged. With the co-operation of the visiting Chinese curators, works from 'The Entombed Warriors' exhibition were made available to the visually impaired.

EXTENSION SERVICES

Education staff also visited the terminally ill in selected Brisbane hospitals and presented information related to 'The Entombed Warriors' exhibition. By special arrangement with the exhibition sponsor, unemployed young people affiliated with the Commonwealth Youth Support Scheme were admitted free to the exhibition.

Regular film screenings and musical recitals in the Gallery remain a feature of the public programme. The music formerly on Friday evenings and Saturday afternoons and now on Saturday and Sunday afternoons is chosen to complement special exhibitions and 'Art work of the month' floor talks, and is proving extremely popular with Gallery visitors.

Lecture Programme

The series of five lectures on 'Classical art' in March–April 1983 received an overwhelming response, with the series being completely sold out. Lectures were presented by members of the Department of Classics and Ancient History, University of Queensland.

The Education Section utilized the Gallery Lecture Theatre as well as the Queensland Cultural Centre Auditorium in its extensive lecture programme during the year. Lectures were delivered by British artist Mr Michael Brennan-Wood; Dr Gertrude Langer, O.B.E., eminent art critic and lecturer; Mr Robert Edwards, Executive Director of the International Cultural Corporation of Australia Ltd; Dr Alan Thorne, Australian National University, Canberra; Professor Colin Mackerras, School of Modern Asian Studies, Griffith University; Professor Manfred Jurgensen, German Department, University of Queensland; Brisbane artist Virginia Cuppaidge; and noted Australian weaver, Mr Garry Benson. The Trustees' Lecture for 1982 was delivered on 8 December by Mr Patrick McCaughey, Director of the National Gallery of Victoria, and was entitled 'Sunburnt country and opalescent landscape—the last landscapes of Fred Williams'.

Two inaugural lectures were presented in the Gallery this year. The 'Gertrude Langer Lecture' instigated by the Queensland Art Gallery Society, was given by Mr Ian Sinnamon, Head of the Department of Architecture, University of Queensland, on 6 March 1983. 'Art in Queensland' was introduced as an annual lecture or seminar analysing the contribution individuals have made to the development of art in Queensland. The inaugural lecture, presented on 7 June 1983 by the Gallery's Senior Curator (British and Queensland Art), Mrs Bettina MacAulay, focused on the achievement of Lilian Pedersen.

Children's Art Classes

The Trustees' Children's Creative Art Scholarship Class (for children 8–12 years old) commenced on 19 March 1983. The Education Section was inundated with applications for the twenty-four places available.

Other classes to fill rapidly were the Senior (teenagers 15–17 years old) and Junior (children 12–15 years old) classes held in the Studio on Friday evenings and Saturday afternoons. Both classes began in March and will run throughout the year.

Staff

Ms Amanda Davey, Education Officer, resigned on 15 December 1982 and Mrs Robyn Bauer-Andrews, Education Officer, resigned on 18 March 1983. The Senior Education Officer, Mrs Teresa Desmarchelier, resigned on 6 April 1983.

Ms Jane Rutkin commenced duty as an Education Officer on 14 April 1983.

The Queensland Art Gallery has a recognized commitment to provide an opportunity for centres outside Brisbane to share in the exhibitions and activities organized by the Queensland State Gallery. A programme of touring exhibitions, lectures, consultancy, loan packages and art education is being developed which will meet the needs of Queenslanders throughout the State.

During the year several exhibitions organized by the Queensland Art Gallery toured regional centres; the Extension Services Officer visited selected centres in North Queensland; detailed forward planning for the future commenced and efforts are being made to plan exhibitions suitable for mounting in public places such as shopping centres, banks, and schools.

Exhibition Tours

'Fabric & Form—New Textile Art from Britain'

Organized by The British Council in association with the Queensland Art Gallery and the Crafts Board of the Australia Council. Presented for Festival '82—Warana and Commonwealth Festival.

The Exhibition was mounted at the Perc Tucker Regional Gallery, Townsville, from 9 December 1982 to 9 January 1983, as part of an Australia-wide tour.

'Art in Sport'

Arranged by the Queensland Art Gallery in association with *The Courier-Mail* for Festival '82—Warana and Commonwealth Festival.

After completing a successful showing at the Queensland Art Gallery, 'Art in Sport' travelled to Townsville and Bundaberg. The exhibition's visit to both cities was successful with complimentary media coverage and good public response. From June 1983, the exhibition will tour Mount Isa, Mackay, Rockhampton and Gladstone.

'Dyeing Fibre and Fabric'

An Extension Services exhibition presented by the Queensland Art Gallery with assistance from the Crafts Board of the Australia Council.

The exhibition continued its tour of Queensland with successful displays in Townsville and Bundaberg. The response to the exhibition was most favourable, particularly in Townsville where the exhibition was mounted in bank premises.

'In Touch...'

Organized by the Queensland Art Gallery with a grant from the Queensland State Planning Committee of the International Year of Disabled Persons.

The tactile exhibition 'In Touch...' was presented at the Charters Towers Central Primary School on 9 December 1982 to a most responsive group of approximately 200 children.

Visits to Regional Centres

The Extension Services Officer visited Townsville, Cairns, Mount Isa, Bundaberg, Charters Towers and Rockhampton to discuss facilities and requirements for touring exhibitions.

RESEARCH AND PUBLICATIONS

The Gallery's monthly news and information bulletin, *What's On*, completed its first year of production as an outstanding success, and received widespread acclaim. Incorporating news and information on new acquisitions, exhibitions, public programmes and other Gallery and Gallery Society activities, its format allows for a poster presentation which has received high notice board success, particularly at schools and tertiary institutions.

Arrangements were made with Fine Arts Press, Sydney, to publish the June 1983 edition of *Art and Australia* as a special Queensland Art Gallery celebratory issue. By further agreement with Fine Arts Press, a special Gallery run-on edition in hard-back book form was also published, entitled *Queensland Art Gallery: retrospect and prospect*.

During the year, catalogues and publications were produced in association with various exhibitions. These included the Trustees' Purchase Exhibition 1982; the three Andrew and Lilian Pedersen Memorial Prizes, for printmaking, for small sculpture and for drawing; and 'A Survey of Contemporary Australian Crafts'. The Section also acted as advisor for the production of the book by the International Cultural Corporation of Australia Limited in conjunction with the exhibition 'Costumes, Masks and Jewellery of the Commonwealth' and for the Corporation's broadsheet '*The Royal Wedding Dress*'.

The production by Bay Books, Sydney, of a series of prints of Australian works from the Gallery's Collection was co-ordinated by the Section. A new series of thirteen postcards featuring Australian works from the Collection was produced by the Section and has proved extremely popular.

Updated entries were prepared for the *Australian encyclopedia* and *Artists and galleries of Australia*.

All requests for reproductions of works from the Collection have been processed through the Section. A reassessment and review of the Gallery's policy on reproduction is currently in preparation and copyright, as it applies to artworks, is being investigated.

Research contributions to outside publications included the following:—

HOGAN, JANET. 'Queensland Art Gallery: an historical perspective'. *Art and Australia* 20, 4, June 1983, pp. 477–83.

HOGAN, JANET. *Living history of Brisbane*. Boolarong Publications, Brisbane, 1982.

REGISTRATION

The Registration Section is responsible for the provision and maintenance of an accurate records system for the location and identification of art objects in, and on loan to and from, the State Collection. It ensures the security of art objects on display, in storage and in transit.

During the year significant work has been undertaken in the standardization of all procedures related to the movement of art works; the introduction of loan and location registers; and the implementation of a new accession numbering system. The movement of the Collection to 'semi-permanent' positions in storage is progressing as scheduled.

The section prepared 142 outward loans from the Collection and, where appropriate, supervised the installation. These loans included shipments to the Agent-General for Queensland in London; Government House, Brisbane; Parliament House, Brisbane; the Supreme Court of Queensland; Newstead House; and various Ministerial offices and Government departments. Procurement submissions totalled 301 objects.

CONSERVATION

Two Conservators (Paintings) took up their appointments on 15 November and 24 November 1982, respectively.

Great progress has been made in establishing laboratories suitable both for the practical restoration of art works and for the examination and analysis of related materials. The Paintings Conservation Laboratory is being well equipped for practical work, although a number of equipment items are still required. Work is progressing on paintings which do not require these items for their treatment.

The Conservation Department is well under way in establishing examination facilities including X-radiography, ultra-violet and infra-red photography and microscopy. The polarizing light microscope will enable pigment, fibre and other analysis and will be of great benefit to both paintings and paper conservators. The facilities being established will provide the means for thorough examination, analysis and documentation for all conservation treatments, as well as for research.

LIBRARY

The collection has continued to grow during 1982–83 with the addition of 281 monographs, 318 pamphlets and 13 serial titles, and now stands at 4159 monographs, 3600 pamphlets and 307 serial titles. Purchasing for the year concentrated on significant reference works such as catalogues raisonné and materials suitable for the Public Reading Room.

The Public Reading Room is a unique feature in a State Gallery. It is designed to provide general reference books on art and artists, and material related to current exhibitions. It is a peaceful area where visitors to the Gallery can relax and read, and provides a suitable area for students to consult the Gallery's catalogue of artworks and the press clipping books on the Gallery. It is not intended as a reference library and queries requiring detailed searches are referred to the Arts Librarian at the State Library.

Book displays have been mounted to accompany exhibitions such as 'The Entombed Warriors: Terra-Cotta Figures from Xian' and 'Australia Landscape Painting'. Books on recent Gallery acquisitions are also featured. The Public Reading Room is open from 10.00 a.m. to 1.00 p.m. Monday to Friday.

The entry area to the Public Reading Room and Library also has been used for small exhibitions, such as the tribute to Lilian Pedersen, and for the display of items, such as Ian Fairweather's International Art Award and an historic chair presented to the National Eisteddfod of Wales in 1928.

The Public Access Policy which became operational in May appears to be working well. Bona fide scholars have access to the library's collection on an appointment basis.

Assistance given by the State Library and in particular the Arts Librarian, in terms of reference and inter-library loans support, has been of significant help in providing an effective service. Where possible, efforts are being made to avoid duplication of expensive materials and this co-operation should be beneficial to both libraries.

STAFF

Mr Peter Prystupa was invited to become Honorary Curator of Architecture and Design on 19 August 1982.

Ms Julie Lloyd, B.A. (Qld.), commenced duty in the newly created position of Information Officer on 19 September 1982.

Ms Miriam Prystupa, B.A. (Qld.), commenced duty in the newly created position of Information Officer on 23 September 1983.

Ms Lyndall Carstensen, B.A. (Qld.) Grad.Dip.Lib.Sc. (Q.I.T.), was made available by the State Library to replace Mr Richard Yeates, subsequent to his resignation from the Public Service on 7 October 1982.

Ms Judith Dunlop, M.A. (Edinburgh), Dip. Cons., commenced duty as Conservator on 15 November 1982.

Mr Len Clarke was appointed to the newly created position of Deputy Security Supervisor on 15 November 1982.

Mr John Hook, B.A. (La Trobe), M.App.Sc. (C.C.A.E.), commenced duty as Conservator on 24 November 1982.

Ms Amanda Davey, B.A.(Hons) (Melb.), Education Officer, resigned on 15 December 1982.

Ms Gem Blackmore was appointed Executive Secretary to the Director on 17 February 1983.

Mrs Robyn Bauer-Andrews, B.A. (Qld.), Education Officer, resigned on 18 March 1983.

Mrs Teresa Desmarchelier, B.A. (Qld.), Senior Education Officer, resigned on 6 April 1983.

Ms Jane Rutkin, B.A. (Qld.), formerly a Clerk, Administration Section, was appointed Education Officer on 14 April 1983, filling the vacancy created by the resignation of Ms Amanda Davey.

The seconded position of Executive Officer has been redesignated as Senior Administration Officer. Applications have been invited for this position, interviews have been conducted and an appointment is expected to be made early in the forthcoming financial year.

The staff establishment, including professional officers, administration staff, attendants and wages staff, at 30 June 1983 was 97.

OVERSEAS VISITS

The Director, Mr Raoul Mellish, couriered the exhibition of Renaissance Bronzes on its return to London and subsequently visited the United Kingdom and Europe on official duties. This visit resulted in the acquisition of major works for the Collection including two paintings—*Composition sur fond bleu* 1930, by Fernand Leger and *Three Apostles* attributed to Lucas Cranach the Elder; and three sculptures—*Musical instruments* 1925, by Jacques Lipchitz, *Pomona* 1942, by Marino Marini and *Unison* 1981–82, by Anthony Caro.

The Director commenced negotiations with the Uffizi Gallery, Florence, for an exhibition of drawings from the Seicento. Discussions were also held with major galleries concerning the possibility of loan exhibitions to the Queensland Art Gallery.

Interviews for professional positions at the Gallery were conducted in London.

STUDY ACCESS TO THE QUEENSLAND ART GALLERY'S RESERVE COLLECTION AND LIBRARY

A study access programme is now in operation at the Queensland Art Gallery. The programme enables 'bona fide scholars' to have access, by appointment, to the reserve collection, artist's biography files and the staff research library.

The Gallery is presently transferring artists' biography files to microfiche and eventually short catalogue entries will also be transferred to microfiche. Ultimately, this will enable the widest access for students and the public to valuable archival resources held at the Gallery.

TRUSTEES' MEDAL

For his services to the Visual Arts in Queensland, Dr Norman Behan, C.M.G., LL.D.(Hon.), was presented with the Trustees' Gold Medal by The Honourable J. A. Elliott, Minister for Tourism, National Parks, Sport and The Arts, on 29 June 1983.

Dr Behan, who recently retired from the Board of Trustees of the Queensland Art Gallery was appointed in 1954 and subsequently became Vice-President of the Board and Chairman of the Procurement Committee.

QUEENSLAND ART GALLERY FOUNDATION

The Queensland Art Gallery Foundation, established in 1979 in recognition of the need for community support in the development of the Queensland Art Gallery's Collection, has raised over \$2.7 million for the purchase of significant art works.

The Foundation has successfully established a positive and ongoing relationship with commerce and industry, which has been the main thrust of fund-raising to date. It is appropriate to make particular reference here to the special contributions to the Foundation.

Pioneer Sugar Mills Ltd generously provided funds for the sculpture *Jemmy Morrill and the brolgas* by Lindsay Daen. This work was presented to the community at a function held at the Gallery on 28 April 1983 when His Excellency Sir James Ramsay, K.C.M.G., K.C.V.O., C.B.E., D.S.C., Governor of Queensland, officially unveiled the work.

Another significant contribution was the sponsorship by Anacanda Australia Inc. of the Gallery's exhibition 'L. J. Harvey & his School', which will be presented in September and will subsequently tour Queensland.

In addition, community support is encouraged. The brochure *An art collection within your reach* specifically encourages the \$2.00 donation.

The Trustees are most grateful to the State Government for the generous subsidy arrangements it provides to the Foundation, whereby \$1.00 is paid for every \$2.00 raised through the Appeal.

QUEENSLAND ART GALLERY SOCIETY

The Queensland Art Gallery Society is a voluntary organization formed in 1951, which aims to stimulate and sustain public interest in the Gallery.

Throughout 1982–83 membership of the Society increased steadily and the Society offered a broad range of activities, including a programme of lectures, to accommodate the needs of all areas of membership. In 1982 the Society's Committee unanimously decided to instigate an annual lecture on aspects of art, to be named 'The Gertrude Langer Lecture' and to be given publicly at the Queensland Art Gallery.

Gifts to the Gallery by the Society during the year included *The interview* by Fred Cress, *Portrait of Dr Gertrude Langer* by Gordon Shepherdson, *Les artichauts d'armorique* (a mezzotint print) by Mario Avati and five woodblock prints by Hokusai (1760–1850).

The Trustees are grateful for the work that members of the Society continue to do for the Gallery in acquisitions and in furthering community interest in the Gallery.

FINANCIAL STATEMENT

The Trustees of the Queensland Art Gallery are appointed under the *Queensland Art Gallery Act 1959–1979*. The functions of the Trustees include the display of works of art and the promotion of artistic taste and achievement. The operations of the Gallery are funded largely by a State Government Endowment, direct funding by the Department of The Arts, National Parks and Sport and the Department of Works and from donations for acquisition of art works.

General Fund

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE, 1983

| 1981–82 | | \$ | \$ | 1982–83 |
|------------------|---|-----------|-----------|------------------|
| \$ | | | | \$ |
| 100,264 | THE BALANCE AT 1 JULY WAS | | | 298,151 |
| | RECEIPTS FOR THE YEAR WERE— | | | |
| 936,296 | State Government Endowment | 1,056,652 | | |
| 150 | Donations | — | | |
| 7,017 | Sales of Prints and Catalogues | 36,335 | | |
| 21,226 | Interest | 23,802 | | |
| 20,159 | Other | 22,156 | 1,138,945 | |
| | FROM WHICH THE FOLLOWING PAYMENTS WERE MADE— | | | |
| 223,654 | Acquisitions—Art Works | 468,655 | | |
| 151,206 | Exhibitions, Competitions and Maintenance (Note 1) | 207,162 | | |
| 43,944 | Office Expenses | 110,248 | | |
| 21,559 | Travelling Expenses | 37,188 | | |
| 84,514 | General Expenses (Note 2) | 152,697 | | |
| 28,924 | Saleable Publications Production | 56,111 | | |
| 26,519 | Motor Vehicle Expenses | 2,311 | | |
| 206,641 | Furniture, Equipment, Plant and Tools | 162,230 | 1,196,602 | |
| * 197,887 | RESULTING IN AN EXCESS OF PAYMENTS OVER RECEIPTS OF | | | 57,657 |
| <u>\$298,151</u> | LEAVING A BALANCE AT 30 JUNE OF | | | <u>\$240,494</u> |

* Excess Receipts

NOTES TO STATEMENT

| | 1981–82 | 1982–83 |
|----------------------------------|------------------|------------------|
| | \$ | \$ |
| Note 1 | | |
| Advisors | 2,000 | 1,455 |
| Conservation and Restoration | 8,169 | 18,956 |
| Exhibitions | 44,653 | 94,981 |
| Insurance | 60,754 | 48,676 |
| Photography | 13,446 | 13,352 |
| Reference Books | 16,882 | 28,070 |
| Security | 5,302 | 1,672 |
| | <u>\$151,206</u> | <u>\$207,162</u> |
| Note 2 | | |
| Catering and Functions | 12,674 | 44,398 |
| Contingencies | 3,747 | 4,082 |
| Education and Extension Services | 17,133 | 46,447 |
| Freight and Cartage | 8,385 | 12,309 |
| Institutional Membership | 1,040 | 2,759 |
| Promotion | 17,505 | 26,761 |
| Staff Recruitment | 12,267 | 5,881 |
| Trustees' Fees | 2,902 | 3,514 |
| Uniforms | 8,861 | 6,546 |
| | <u>\$84,514</u> | <u>\$152,697</u> |

Other Notes

Variations from figures previously published for 1981–82 resulted from the provision of a separate dissection for expenditure on Saleable Publications Production.

Catering and Functions in 1982–83 included \$19,306 for functions for the official opening of the new Art Gallery.

Of the General Fund balance at 30 June, 1983, \$107,052 (1982, \$236,603) was committed for goods or services on order or supplied awaiting invoices.

In addition to the General Fund expenditure, direct funding was provided by the Queensland Government through the Department of The Arts, National Parks and Sport for salaries and associated expenses \$1,741,152 (1981–82, \$868,805) and by the Department of Works for services and repairs \$5,732 (1981–82, \$180,877).

Trust Fund

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 JUNE, 1983

| 1981-82 \$ | | \$ | \$ | 1982-83 \$ |
|---------------|---|---------|---------|---------------|
| | THE BALANCE AT 1 JULY COMPRISED | | | |
| 100,114 | Cash at Bank | | 192,276 | |
| 181,971 | Long Term Investments | | 142,940 | 335,216 |
| | RECEIPTS FOR THE YEAR WERE— | | | |
| 64,751 | Donations | 95,175 | | |
| 29,711 | Interest | 41,244 | | |
| 111 | Other | — | 136,419 | |
| | FROM WHICH THE FOLLOWING PAYMENTS WERE MADE— | | | |
| 26,919 | Acquisitions—Art Works | 174,196 | | |
| 12,647 | Exhibitions and Competitions | 3,682 | | |
| 1,876 | Other | — | 177,878 | |
| *53,131 | RESULTING IN AN EXCESS OF PAYMENTS OVER RECEIPTS OF | | | 41,459 |
| | LEAVING A BALANCE AT 30 JUNE COMPRISING— | | | |
| 192,276 | Cash at Bank | | 142,817 | |
| 142,940 | Long Term Investments | | 150,940 | |
| \$335,216 | | | | \$293,757 |

* Excess Receipts

NOTE TO STATEMENT

Receipts for Donations and Interest for 1981-82 vary from those previously published to correct the dissection and provide legitimate comparison with the current year.

Statement of Assets and Liabilities as at 30 June 1983

| 1982 \$ | | 1983 \$ |
|--------------|-------------------------------|--------------|
| | ASSETS | |
| 12,717,148 | Works of Art (Insured Value) | 15,115,556 |
| 277,486 | Plant and Equipment (At Cost) | 386,272 |
| 78,294 | Stock (Retail Value) | 308,123 |
| 2,916 | Debtors | 20,207 |
| 142,940 | Long Term Investments | 150,940 |
| 490,427 | Cash at Bank | 383,311 |
| 760 | Imprests | 730 |
| \$13,709,971 | | \$16,365,139 |
| | LIABILITIES | |
| 236,603 | Commitments | 107,052 |
| \$236,603 | | \$107,052 |

We certify that, in our opinion, the foregoing Statements of Receipts and Payments and Statement of Assets and Liabilities fairly set out the financial transactions of the Queensland Art Gallery for the period to which they relate and show a true and fair view of the state of affairs at the end of that period on a basis consistent with that applied in respect of the financial year last preceding.



RAOUL MELLISH
Director, Queensland Art Gallery



DR P. B. BOTSMAN
President, for and on behalf of the Trustees

I have examined the accounts of the Queensland Art Gallery and I have obtained all the information and explanations that I have required. The foregoing Statements of Receipts and Payments and Statement of Assets and Liabilities are in agreement with those accounts and in my opinion have been properly drawn up so as to present a true and fair view of transactions for the period 1 July, 1982 to 30 June, 1983, and the financial position of the Queensland Art Gallery as at 30 June, 1983, on a basis consistent with that applied in respect of the financial year last preceding.



P. N. CRAVEN
Auditor-General of Queensland

